

AN ENGLISH  
GRAMMAR



Class PE 1111

Book A39

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AN  
ENGLISH GRAMMAR

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## CONTENTS

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CHAPTER	PAGE
I. SENTENCES . . . . .	5
Complete subject and complete predicate . . . . .	5
Unity of sentences . . . . .	7
Kinds of sentences . . . . .	9
II. NOUNS . . . . .	10
Simple subjects (Substantives) . . . . .	10
Kinds of Nouns . . . . .	11
Number . . . . .	13
Rules for formation of the plural . . . . .	13
Gender . . . . .	15
Person . . . . .	17
III. VERBS . . . . .	18
Simple predicates . . . . .	18
Voice . . . . .	18
Kinds of verbs . . . . .	18
Tense . . . . .	20
Auxiliary verbs and verb phrases . . . . .	21
Formation of conjugations . . . . .	21
Principal parts . . . . .	23
Conjugation of infinitives and participles . . . . .	24
Use of tenses . . . . .	24
Number and person . . . . .	25
Emphatic and progressive forms . . . . .	26
Mood . . . . .	30
The Subjunctive Mood . . . . .	31
Auxiliary and notional verbs (including the uses of <i>may</i> and <i>can, shall</i> and <i>will</i> ) . . . . .	36
Form for parsing a verb . . . . .	42
IV. ADJECTIVES . . . . .	44
Kinds . . . . .	44
Articles . . . . .	45
Comparison . . . . .	46
Uses . . . . .	47
Participles . . . . .	48
Distinction between participles in form and in use . . . . .	48
Hanging participles . . . . .	49
Form for parsing adjectives . . . . .	49
Prepositional phrases used as adjectives . . . . .	51
Adjectival clauses . . . . .	52

CHAPTER	PAGE
V. ADVERBS.....	55
Kinds of adverbs (according to meaning).....	55
Comparison.....	56
Kinds of adverbs (according to use).....	57
Form for parsing adverbs.....	58
Prepositional phrases used as adverbs.....	60
Adverbial clauses.....	60
VI. NOUNS (continued).....	62
Case of nouns.....	62
Uses of the nominative case.....	62
Interjections.....	62
Rules for forming the possessive.....	64
Uses of the possessive case.....	64
Uses of the accusative case.....	65
Form for parsing nouns.....	67
Verbal nouns.....	68
Infinitives.....	72
Substantive clauses.....	73
VII. PRONOUNS.....	75
Kinds of pronouns.....	75
Declension of personal pronouns.....	75
Compound personal pronouns.....	76
Pronominal adjectives.....	77
Agreement of pronoun with antecedent.....	79
Case of pronouns.....	79
VIII. CONJUNCTIONS.....	80
Kinds (according to use).....	80
Definitions of a subordinate clause.....	82
Correlatives.....	82
IX. CLAUSES.....	83
Kinds of clauses.....	83
Lists of words which introduce each kind.....	83
X. KINDS OF SENTENCES.....	85
Analysis of faults in sentence structure.....	85
XI. WORDS WHICH MAY BE USED AS DIFFERENT PARTS OF SPEECH.....	87
XII. POSITION OF WORDS, PHRASES, AND CLAUSES.....	90
XIII. DIAGRAMS.....	91



## CHAPTER I

### SENTENCES

1. A **sentence** is a group of words that expresses a complete thought. It is divided into two parts, the subject and the predicate.

2. The **subject** is what you are talking about. For example, in <sup>1</sup>"The angel wrote and vanished," *the angel* is the subject.

3. The **predicate** is what the subject does or is. For example, in <sup>2</sup>"The Assyrian came down like a wolf on the fold," *came down like a wolf on the fold* is the predicate; in <sup>3</sup>"The elephant is very like a tree," *is very like a tree* is the predicate.

4. Look up in the dictionary the derivation and the various meanings of *sentence*, *subject*, and *predicate*.

5. Fill in the following blanks with a suitable subject:

1. ——— bore his severe pain heroically.
2. ——— turned away.
3. ——— are rarely betrayed.\*
4. ——— look very well.
5. ——— is taking the sheep to the pasture.
6. ——— walked in the wet fields beside his shadow and was glad.
7. ——— is a kindly, cheerful, sociable spirit, sympathizing with mankind, and knowing that to create warmth is but one of the good offices expected from it.
8. ——— struggles dimly through windows darkened by dust.
9. ——— was a man of humble birth and ungainly manners, of little culture beyond what his own genius supplied.
10. ——— sat at their palace window overlooking the sea; and hearing such tender music, came down to see the harper, whom they found surrounded by a crowd of wondering folk, hushed into silence by his skill.
11. ——— deserve the fair.
12. ——— hate definitions.
13. In a just cause ——— o'ercome the strong.

<sup>1</sup> Hunt, *Abou Ben Adhem*.

<sup>2</sup> Byron, *The Destruction of Sennacherib*.

<sup>3</sup> Saxe, *The Blind Men and the Elephant*.

14. Into the court of the king of Bucharest there walked ——.

15. Far from the loud sea-beaches,  
Where he goes fishing and crying,  
Here in the inland garden,  
Why is —— flying?

16. Come unto these yellow sands,  
And then take hands.

17. —— proved to be nothing but an evening cloud, and had vanished in the night.

18. The most fascinating figure in the history of Scotland is ——.

19. "Who are ——?" asked the caterpillar.

20. So on a time when King Arthur was at London, there came ——.

Fill in the following blanks with a suitable predicate:

1. The captain ——.

2. The boy's face ——.

3. The brightness of the night ——.

4. A sea-bred boy ——.

5. The fair goddess ——.

6. The strong sunshine ——.

7. The evening wind ——.

8. The warehouses of the city ——.

9. Many ships ——.

10. —— Mr. Holbrook ——, rubbing his hands in a very effervescence of hospitality.

11. The most complete and healthy sleep that can be taken in the day ——.

12. Feeble gleams of encrimsoned light ——.

13. Those who injured the fairy while she was disguised as a snake ——.

14. —— there a man with soul so dead,  
Who never to himself hath said,  
"This is my —— my native land!"

15. The rabbit-hole ——.

16. Beggars ——.

17. Those who fight and run away  
\_\_\_\_\_.

18. —— the head that wears a crown.

19. A crash and a splash ——.

20. The ruddy brick floor ——.

6. In sentence 14 you find a word with no meaning of its own used merely to point forward to the subject. *It* and *there* used in this way are called **expletives**.

The Duck and the Mouse in the following selection from *Alice in Wonderland* found the use of the expletive difficult to understand.

The Mouse is trying to dry Alice and the animals who have been in the pool by reading them "the driest thing he knows."

"'Edwin and Morcar, the earls of Mercia and Northumbria, declared for him; and even Stigand, the patriotic archbishop of Canterbury, found it advisable ——'

"'Found *what?*' said the Duck.

"'Found *it,*' the Mouse replied rather crossly: 'of course you know what "*it*" means.'

"'I know what "*it*" means well enough, when *I* find a thing,' said the Duck: 'it's generally a frog, or a worm. The question is, what did the archbishop find?'

"The Mouse did not notice this question, but hurriedly went on, 'found it advisable to go with Edgar Atheling to meet William and offer him the crown.'"

7. Write three sentences in which *there* is used as an expletive, three in which *it* is used as an expletive.

8. What is the usual order for the subject and predicate of a sentence? In which of the sentences in Exercise 5 is the usual order not followed? What does each sentence gain by a change in the usual order?

#### SENTENCE UNITY

9. All the parts of a sentence should refer to the same general idea. It is absurd to say, "The water ran with a cool, pleasant sound, and we were on our way to town." The fact that the water ran with a cool, pleasant sound has apparently nothing to do with the fact that we were on our way to town. Of course the person who wrote the sentence must have had some reason in his own mind for connecting the two ideas or he would not have written them together. He must either make that reason clear in the sentence, or, if that is impossible, make two sentences. He probably meant something like this: "The sound of the running water seemed very cool and pleasant now that we were about to leave it for the hot town."

10. Rewrite the following sentences, making any changes that are necessary to secure unity:

1. A thrill passed over the crowds lining the streets, men and boys stood with uncovered heads while everyone leaned far out over the curb to catch first sight of the procession.

2. There was in this part of the isle a little hut of a house like a pig's hut, the turf roof of it had entirely fallen in.

3. The room was hot, he wore a thick sea-jacket, buttoned to the neck, and a tall hair cap drawn down over his ears.

4. Ulysses was for many years a wanderer; his wife was Penelope.

5. The knight coming up the slope heard a damsel who had just come from a house which stood by the ruin at the top of the hill where she apparently lived singing a song which she had herself composed.

6. There is not a paragraph in the book which does not contain some fact of value, but other writers can present facts to their readers which are so weighty that they slip to the ground through fingers that cannot hold them all.

7. Many adventures have been his, and most of them are told of in these fascinating true tales, which are fully illustrated with delightful photographs taken on the scene of action, a place where most people have not been.

8. Capri was once a residence of the Emperors and is twenty feet lower than it used to be.

9. Not only can owls fluff out their loose, mottled plumage, but they live upon mice.

10. She was the most celebrated baby of the Gardens, and lived in a palace all alone, so people rang the bell, and up she got out of bed, though it was past six o'clock, and she lighted a candle and opened the door, and then they all cried with great rejoicings, "Hail, Queen of England."

11. I was really quite shocked the other day, for Mr. Knightley called one morning, and Jane was eating these apples, and we talked about them, and said how much she enjoyed them, and he asked whether we had not got to the end of our stock.

12. He said that he would send some more; so I begged he would not; for really as to ours being gone, I could not absolutely say that we had a great many left—it was but half a dozen, indeed; but they should all be kept for Jane; and I could not at all bear that he should be sending us more, so liberal as he had been already; and Jane said the same.

13. He took one of the nice little trouts on his plate, and, by way of experiment, touched its tail with his finger, to his horror, it was immediately turned from an admirably fried brook-trout into a gold-fish.

14. For an instant, the lake remained perfectly smooth, then, a little breeze sprang up, and caused the water to dance, glitter, and sparkle in the early sunbeams.

15. Then she led Theseus along by the hand until they came to a dark, shadowy grove, where the moonlight wasted itself on the tops of the trees, without shedding hardly so much as a glimmering beam upon their pathway, after going a good way through this obscurity, they reached a high, marble wall, which was overgrown with creeping plants, that made it shaggy with their verdure.

16. School as usual, in the afternoon to a picnic, but it rained.

17. He came to the cross-roads, which was the way to take he wondered.

18. Think well before you begin, when you have carefully considered, then act promptly.

19. They were talking loudly, and I hung at the door, almost afraid to enter.

20. George Washington, who was a great general, could not tell a lie.

### KINDS OF SENTENCES

(1) " 'Shove that under your feet,' he observed to the Mole, as he passed it down into the boat.

. . . . .  
(2) " 'What's inside it?' asked the Mole, wriggling with curiosity.

(3) " 'There's cold chicken inside it?' replied the Rat briefly: 'cold-tonguecoldhamcoldbeefpickledgherkinssaladfrenchrollscresssandwiches-pottedmeatgingerbeerlemonadesodawater —'

(4) " 'O stop, stop,' cried the Mole in ecstacies: 'This is too much!' "

Grahame, *The Wind in the Willows*.

11. In the selection given above thoughts are expressed in four different ways. (1) The Rat commands; (2) the Mole asks a question; (3) the Rat makes a statement of fact; (4) the Mole exclaims.

A sentence that expresses a thought as a command or an entreaty is an **imperative sentence**.

A sentence that expresses a thought as a question is an **interrogative sentence**.

A sentence that makes a statement is a **declarative sentence**.

Punctuation: Imperative and declarative sentences are followed by a period, interrogative sentences by a question mark, exclamatory sentences by an exclamation point.

12. Write four sentences of each kind, paying special attention to punctuation.

13. Look up in the dictionary the derivation of *imperative*, *interrogative*, *declarative*, *exclamatory*.



## CHAPTER II

### NOUNS

**14.** The one main word in the subject is the <sup>1</sup>simple subject of the sentence. It is usually a *noun* or *pronoun*.

In the sentence, "The cat's name is Pershing," you are not talking about *the* or *the cat* but *name*; *name* is the simple subject and is a noun.

**15.** A noun is the name of a person, place, or thing.

**16.** A pronoun is a word that takes the place of a noun; for example, *he* or *it*.

Nouns can be used in other ways than as simple subjects.

**17.** Find simple subjects in the following:

1. "The Countess left poor Otto with a caress and buffet simultaneously administered."

2. "There was no etiquette at these small drawing-rooms."

Stevenson, *Prince Otto*.

3. "Are five nights warmer than one night ——?"

Carroll, *Alice in Wonderland*.

4. "In a certain town of Persia there lived two brothers."

5. "The cunning magician led the boy still further out of the city, away into the country and up among the hills."

6. "Thinking they must be robbers, and being afraid, without a thought what was to become of his asses, Ali Baba climbed a large tree and hid himself in the branches."

*Arabian Nights*.

7. "Tomorrow night another twelve men will come ——."

8. "A tailor and a goldsmith were wandering together one evening as the sun was setting behind the hills, when they heard the sound of distant music, which grew more and more distinct."

9. "When the marriage day came, the two stepsisters, wishing to share Cinderella's fortune, contrived to be present."

Grimm, *Fairy Tales*.

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<sup>1</sup> NOTE TO THE TEACHER: It will be impossible for the pupil to distinguish the simple subject from any other conspicuous substantive unless he is familiarized at this point with the principle of subordination. He need know nothing definite about *methods* of subordination until he begins to study modifying words, phrases, and clauses. But in choosing the simple subject in most of the sentences given above he should notice that certain ideas are made dependent on certain others or are at least made of secondary importance to them by the form in which the sentence is cast.

10. "The panther lay gasping for breath, his head just out of water, while the monkeys stood three deep on the red stone steps, dancing up and down with rage, ready to spring upon him from all sides if he came out to help Baloo."

11. "An Indian grazing-ground is all rocks and scrub and tussocks and little ravines, among which the herds scatter and disappear."

Kipling, *The Jungle Books*.

12. "Paths from everywhere crowd like children to the pond."

Barrie, *The Little White Bird*.

13. "Then, suddenly, shaken by the air-currents, the delicate mooring breaks and flies through space."

14. "The little spiders fly off and away, hanging to their threads."

15. "At last the whole family has disappeared, carried afar by its flying ropes."

16. "Neither my grandfather nor my grandmother on my mother's side cared in the least about insects."

Fabre, *Insect Adventures*.

17. "Along the extreme eastern shore lies the old sheep meadow, which is a mile and a half long, and the largest meadow in all Oland, where animals can graze and play and run about, as free as if they were in a wilderness."

Lagerlöf, *Wonderful Adventures of Nils*.

18. "Ducks and geese walked about and fed on the meadow."

19. "The entrance to the cave is four feet high and four feet wide, and is in the face of a lofty perpendicular cliff—the seawall."

20. "And the last night of the seven was the stormiest of all."

Twain, *Innocents Abroad*.

18. Make a list of all the substantives in the sentences given above, first of all that name persons, then of all that name places, then of all that name things. Mention whether each is a noun or a pronoun.

### KINDS OF NOUNS

"A certain king had three daughters. The two elder were charming girls, but the beauty of the youngest was so wonderful that language is too poor to express its due praise. The fame of her beauty was so great that strangers from neighboring countries came in crowds to enjoy the sight, and looked on her with amazement, paying her that homage which is due only to Venus herself. In fact, Venus found her altars deserted, while men turned their devotion to this young virgin. As she passed along, the people sang her praises, and strewed her way with chaplets and flowers."

Bulfinch, *The Age of Fable*.

There are four different kinds of nouns in the selection given above. *King, daughters, girls*, for instance, are common nouns; *Venus* is a proper noun; *beauty* and *fame* are abstract nouns; *crowds* is a collective noun.

**19.** A **common noun** is the name of *any* person, place, or thing of a certain class.

**20.** A **proper noun** is the name of a *particular* person, place, or thing. A proper noun always begins with a capital letter.

**21.** An **abstract noun** is the name of something which exists only in the mind, the name of something which cannot be perceived through any of the five senses.

**22.** A **collective noun** is the name of a group of persons or things. It may be either common or proper.

**23.** Substitute a proper noun for each of the following common nouns:

goddess	book	ocean	city
poem	country	girl	state
wanderer	river	boy	friend
pirate	knight	dog	picture
hero	villain	oracle	war

**24.** Form an abstract noun from each of the following words:

beautiful	good	sincere	speak
famous	bad	cruel	believe
wise	honest	slave	confide
true	silent	laugh	explore
just	free	boy	hinder

**25.** Substitute a collective noun for each of the following:

soldier	Indian	bees	people of one household
people	cows	student	people who have the same political belief
sheep	musician	actor	people under one government.
birds	fish	Scotchman	people gathered together to make laws
sailor	ship	workman	people gathered together to judge a case



26. Tell the kind of each noun in the following selections:

- A. "On the sea and at the Hogue, sixteen hundred ninety-two,  
Did the English fight the French,—woe to France!  
And, the thirty-first of May, helter-skelter thro' the blue,  
Like a crowd of frightened porpoises a shoal of sharks pursue,  
Came crowding ship on ship to St. Malo on the Rance,  
With the English fleet in view.
- " 'Twas the squadron that escaped, with the victor in full chase;  
First and foremost of the drove, in his great ship, Damfreville;  
Close on him fled, great and small,  
Twenty-two good ships in all;  
And they signalled to the place  
'Help the winners of a race!  
Get us guidance, give us harbour, take us quick—or, quicker still,  
Here's the English can and will!'"

Browning, *Hervé Riel*.

B. "This was the grand stair! I thought; and with the thought, a gust of a kind of angry courage came into my heart. My uncle had sent me here, certainly to run great risks, perhaps to die. I swore I would settle that 'perhaps,' if I should break my neck for it; got me down upon my hands and knees; and as slowly as a snail, feeling before me every inch, and testing the solidity of every stone, I continued to ascend the stair. The darkness, by contrast with the flash, appeared to have redoubled; nor was that all, for my ears were now troubled and my mind confounded by a great stir of bats in the top part of the tower, and the foul beasts, flying downwards, sometimes beat about my face and body."

Stevenson, *Kidnapped*.

## NUMBER

27. A noun in the **singular number** is the name of *one* person, place, or thing.

28. A noun in the **plural number** is the name of more than one person, place, or thing.

### 29. Rules for the Formation of the Plural

1. Add *s* or the extra syllable, *es*, to the singular. To desk, for instance, add *s*, for *desks* can be easily pronounced. To church, for instance, add *es*, for *churchs* cannot be easily pronounced.

2. In nouns ending in *y* preceded by a <sup>1</sup>consonant, change the *y* to *i* and add *es*. The plural of *lily* is *lilies*, but the plural of *valley* is *valleys*.

<sup>1</sup>The vowels are *a e i o u* and sometimes *y*. All other letters are consonants.

<sup>1</sup>To most nouns ending in *o* preceded by a consonant add *es*.

In neither of these cases is the *es* pronounced as an extra syllable.

3. In the following nouns change the *f* to *v* and add *s* or *es*.

calf	elf	loaf
knife	wolf	half
self	leaf	life
wharf	shelf	beef
wife	sheaf	thief

4. Change the vowel. The plural, for instance, of *man* is *men*.

5. Make no addition or change. The plural of *deer* is *deer*.

6. <sup>2</sup>For several nouns use the Early English plural in *en*. The plural of *child* is *children*.

7. For many foreign words even after they have become part of the English language use the original plural form. The plural of *crisis* is *crises*.

8. A noun composed of two or more words is a **compound noun**. Usually to form the plural of a compound noun make the principal word plural. The plural of *court-martial* is *courts-martial*. To form the plural of compound nouns ending in *ful* add *s* to the end of the word. The plural of *handful* is *handfuls*. In a few compound nouns both words are made plural. The plural of *man-servant* is *men-servants*.

9. To figures, letters, and signs add *'s*. The plural of 4 is 4's, of *t* is *t's*, of - is -'s.

10. To proper nouns add *s*. There are no exceptions to this rule. In the case of names of which the title Mr., Miss, or Master is a part, make plural either the title or the name. The plural of *Miss Cary* is either *The Misses Cary* or *The Miss Carys*.

Some nouns such as *riches* have no singular.

Some nouns such as *news* are plural in form but singular in meaning.

**30.** Write the plural of the following words. Be sure that you know how to spell each of the words and what each means.

box                  scarf                  <sup>3</sup>bridge                  boy                  mouse

<sup>1</sup> The following are exceptions:

banjos	altos	folios	dominos
pianos	sopranos	quartos	dynamos
solos	octavos	cantos	

<sup>2</sup> What is the difference in meaning between *brothers* and *brethren*; *pennies* and *pence*; *shots* and *shot*?

<sup>3</sup> Observe that a noun ending in silent *e* drops the *e* before adding the additional syllable *es*.

person	sheep	<sup>1</sup> path	alumnus	hero
people	woman	<sup>1</sup> house	alumna	piano
ox	cuff	calf	baby	forget-me-not
wharf	cupful	potato	hoof	alley
Mr. Lane	Mrs. Lane	Mary	tableau	Dombey and Son

## GENDER

**31.** A noun which is the name of a male is of the **masculine gender**.

A noun which is the name of a female is of the **feminine gender**.

A noun which is the name of a thing which is neither male nor female is of the **neuter gender**.

**32.** What is the gender of each of the following words?

king	Mr. Allen	hero
queen	Mrs. Allen	heroine

Observe that these words illustrate three different ways of forming the feminine from the masculine:

1. The use of a different word.
2. The use of a <sup>2</sup>prefix.
3. The use of a <sup>2</sup>suffix. The most usual suffix is *ess*.

**33.** What is the gender of each of the following nouns? If it is masculine give the feminine form; if feminine, give the masculine. Which may be either masculine or feminine?

wizard	duck	girl	brother	wife	lady
host	tree	czarina	hope	sailor	man-servant
heir	shepherd	person	actor	master	duke
sun	sultan	niece	peace	Roberta	woman
uncle	teacher	carpet	mermaid	star	friend

**34.** Tell the kind, number, and gender of each noun in the following selections:

“I told the two women that I could easily tow them across this narrow piece of water; and instructing Mrs. Lecks to take hold of the tail of my coat, while Mrs. Aleshine grasped her companion’s dress, I began to swim slowly toward the beach, towing my companions behind me.

<sup>1</sup> The change of the *th* sound and of the *s* sound in certain words is like the change of *f* to *v*, but it is not indicated by the spelling.

<sup>2</sup> Look up *prefix* and *suffix* in the dictionary.

“ ‘Goodnessful gracious me!’ suddenly exclaimed Mrs. Aleshine with a great bounce and a splash, ‘look at the <sup>1</sup>fishes!’

“The water in the lagoon was so clear that it was almost transparent, and beneath us and around us we could see <sup>1</sup>fish, some large and some small, swimming about as if they were floating in the air, while down below the white sandy bottom seemed to sparkle in the sunlight.

“ ‘Now don’t jerk my skeert off on account of the fishes,’ said Mrs. Lecks. ‘I expect there was just as many outside, though we couldn’t see ’em. But I must say that this water looks as if it had been boiled and filtered.’

“If any inhabitant of the island had then been standing on the wharf, he would have beheld on the surface of the lagoon the peculiar spectacle of a man’s head surmounted by a wet and misshapen straw hat, and followed by two other heads, each wearing a dripping and bedraggled bonnet, while beneath, among the ripples of the clear water, would have been seen the figures belonging to these three heads, each dressed in the clothes ordinarily worn on land.

“As I swam I could see before me, on the island, nothing but a mass of low-growing, tropical vegetation, behind which rose some palms and other trees. I made for the little wharf, from which steps came down into the water, and as soon as we reached it we all clambered rapidly up, and stood dripping upon the narrow platform, stamping our feet and shaking our clothes.”

Stockton, *The Casting Away of Mrs. Lecks and Mrs. Aleshine.*

## THE DAFFODILS

“I wandered lonely as a cloud  
That floats on high o’er vales and hills,  
When all at once I saw a <sup>2</sup>crowd,—  
A <sup>2</sup>host, of golden daffodils,  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

“Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

---

<sup>1</sup> What is the difference in meaning between the two forms of the plural of *fish*?

<sup>2</sup> Observe that a collective noun may be singular or plural in form.

“The waves beside them danced, but they  
Outdid the sparkling waves in glee;  
A poet could not but be gay  
In such a jocund company.  
I gazed, and gazed, but little thought  
What wealth the show to me had brought:

“For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.”

Wordsworth.

## PERSON

**35.** The pronoun *I* and its plural *we* are **first person**; the pronoun *you* and its plural *you* are **second person**; the pronouns *he*, *she*, and *it*, and their plural *they* are **third person**. These pronouns are called the **personal pronouns** because there is a different pronoun for each person.

**36.** Any substantive, whether it be the name of person, place, or thing, is first, second, or third person. Any noun for which you may substitute *I* or *we* is first person; any noun for which you may substitute *you* is second person; any noun for which you may substitute *he*, *she*, *it* or *they* is third person.

**37.** What is the person of each substantive in the following selection?

“The first thing she heard was a general chorus of ‘There goes Bill!’ then the Rabbit’s voice alone—‘Catch him, you by the hedge’—then silence, and then another confusion of voices—‘Hold up his head—Brandy now—Don’t choke him—How was it, old fellow? What happened to you? Tell us all about it!’”

Carroll, *Alice in Wonderland*.

## CHAPTER III

### VERBS

**38.** A predicate is what the subject does or is.

Just as the main word in the subject is called the simple subject, the main word in the predicate is called the <sup>1</sup>simple predicate. It is always a verb.

**39.** A **verb** expresses action or state of being.

In the sentence, "The Assyrian came down like a wolf on the fold," *came* is the simple predicate and is a verb.

A verb may be used in other ways than as the simple predicate.

### VOICE

**40.** **Voice** is the difference in the form of the verb that shows whether the person, place, or thing named by the subject acts or is acted upon.

So in the sentence, <sup>2</sup>"Antaeus loves the Pygmies," Antaeus is doing the loving; the verb *loves* is in the **active voice**.

If the sentence were, "The Pygmies are loved by Antaeus," the Pygmies, the people named by the subject, would be receiving the love; the verb *are loved* would be in the **passive voice**.

### KINDS OF VERBS

**41.** A <sup>3</sup>**transitive verb** is a verb which can be used in the passive voice.

In the sentence, "The forty thieves when they returned to the cave saw that their secret hiding place had been discovered," *returned* is intransitive, *saw* is transitive, *had been discovered* is transitive.

**42.** There are two kinds of intransitive verbs, complete and linking.

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<sup>1</sup> A simple predicate, unlike a simple subject, may consist of more than one word. A simple predicate which consists of more than one word is called a verb phrase.

<sup>2</sup> Hawthorne, *Tanglewood Tales*.

<sup>3</sup> A verb is transitive if it is used transitively in the sentence in which it stands.



A **complete verb** is one which needs no other word to complete its meaning.

In the sentence, "The postman came," *came* is complete.

Even if the sentence were, "The postman came early this morning," *came* would be complete, for *early this morning* is not needed to complete its meaning.

But in the sentence, "The little princess was beautiful," *was* links *beautiful* with *princess*.

A **linking verb** is an intransitive verb which needs some other word to complete its meaning.

**43.** Make a list of the verbs in the following sentences. Give the voice of each and tell whether each is transitive or intransitive, and if it is intransitive whether it is complete or incomplete.

1. "Oh, East is East, and West is West.—"

Kipling, *The Ballad of East and West*.

2. "For my indoor pond, the blacksmith made me a framework of iron rods. The carpenter . . . set the framework on a wooden base and supplied it with a movable board as a lid; he then fixed thick panes of glass in the four sides. The bottom of the pond was made of tarred sheet iron. . . . It held about ten or twelve gallons."

Fabre, *Insect Adventures*.

3. "On the wooden board-walk in front of the cottage, hopped a gray sparrow."

"The boy read and nodded and fought against drowsiness."

"He placed himself before the glass and closed his eyes."

"It was wondrously beautiful weather! It budded, and it rippled, and it murmured, and it twittered—all around him."

"The wild geese were in the lake before him. . . . They had bathed and primped, and now they lay and gulped half-rotten pond-weed and water-clover."

"Rats are not held in very high esteem by other animals, but the black rats at Glimminge castle were an exception. . . . They were found in every cellar; in every attic; in larders and cowhouses and barns; in breweries and flour-mills; in churches and castles; in every man-constructed building. But now they were banished from all this—and were almost exterminated."

Lagerlöf, *The Wonderful Adventures of Nils*.

4. "The rain is raining all around,  
It falls on field and tree,  
It rains on the umbrellas here,  
And on the ships at sea."  
Stevenson, *A Child's Garden of Verses*.

5. "The shades of eve come slowly down,  
The woods are wrapped in deeper brown,  
The owl awakens from her dell,  
The fox is heard upon the fell."  
Scott, *The Lady of the Lake*.

6. "Thus the ships were driven headlong, and their sails were torn to shreds by the might of the wind. So we lowered the sails into the hold, in fear of death, but rowed the ships landward apace."

"Then they took the garments from the wain, in their hands, and bore them to the black water, and briskly trod them down in the trenches, in busy rivalry."

Homer, *The Odyssey* (translated by Lang).

7. "Then at the last Sir Turquine waxed faint, and gave somewhat aback, and bare his shield low for weariness. That espied Sir Launcelot and leaped upon him fiercely and gat him by the beaver of his helmet, and plucked him down on his knees, and anon he raced off his helm, and smote his neck in sunder."

"And on the morn the damosel and he took their leave and thanked the knight, and so departed, and rode on their way until they came to a great forest."

Malory, *The Morte d'Arthur*.

8. "He rubbed his eyes—it was a bright, sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breathing the pure mountain breeze."

"He obeyed with fear and trembling; they quaffed the liquor in profound silence, and then returned to their game."

Irving, *Rip Van Winkle*.

#### TENSE

44. The **present tense** of the verb denotes present time. For instance, the present tense of the verb *love* in the first person is *I love*; in the second person, *you love*; in the third person, *he (she or it) loves*.

The **past tense** denotes past time. For instance, the past tense of the verb *love* in the first person is *I loved*.



The **future tense** denotes future time. For instance, the future tense of the verb *love* in the first person is *I shall love*; in the second person, *you will love*; in the third person, *he (or she or it) will love*.

The future tense is interesting for two reasons; in the first place, the predicate itself is composed of two words; in the second place, the first of these words changes in the second and third persons.

**45.** A predicate when it is composed of more than one word is called a **verb phrase**. A verb phrase consists of a main verb and one or more 'auxiliary verbs.

**46.** Give the present, past, and future tenses of the following verbs in all three persons in the singular and plural numbers, active and passive voices:

kill            find            see            pursue            hear

**47.** What is the verb which is the auxiliary of the passive voice?

**48.** What changes are there in the form of the main verb in the conjugation?

**49.** What three forms of each of the five verbs given is it necessary to know in order to conjugate them? These three forms are called the principal parts of the verbs.

**50.** Conjugate as fully as possible the auxiliary verb *be*. Can *be* be used as a main verb?

**51.** Give ten sentences in which some form of *be* is used as an auxiliary verb, ten in which it is used as a main verb.

**52.** Often you find two verbs together which do not compose a verb phrase; that is, often you find two verbs together neither of which is auxiliary to the other.

Tell whether each of the verbs in the following selections is an auxiliary verb or a main verb. Make a list of all verb phrases.

“ ‘It was a peaceful scene, the morning light, the bit of open country framed in steep stony slopes, a high peak or two in the distance, the thin smoke of some distant *caserios*, rising straight up here and there.

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<sup>1</sup> Look up the derivation and the various uses of *auxiliary* in the dictionary.

Far away behind us the guns had ceased and the echoes in the gorges had died out. I never knew what peace meant before . . . .

“ . . . I dismounted to bandage the shoulder of my trooper. It was only a nasty long scratch. While I was busy about it a bell began to ring in the distance. The sound fell deliciously on the ear, clear like the morning light. But it stopped suddenly, all at once. You know how a distant bell stops suddenly. I never knew before what stillness meant. While I was wondering at it the fellow holding our horses was moved to uplift his voice. He was a Spaniard, not a Basque, and he trolled out in Castilian that song you know,

Oh bells of my native village,  
I am going away—good-bye!

He had a good voice. When the last note had floated away I remounted, but there was a charm in the spot, something particular and individual because while we were looking at it before turning our horses' heads away, the singer said: “I wonder what is the name of this place,” and the other man remarked: “Why there is no village here,” and the first one insisted: “No, I mean this spot, this very place.” The wounded trooper decided that it had no name probably. But he was wrong. It had a name. I heard of it by chance later. It was—*Lastaola.*”

Conrad, *The Arrow of Gold.*

“This house, which was so large as to be fully known to none but some ancient officers who successively inherited the secrets of the place, was built as if suspicion herself had dictated the plan. To every room there was an open and secret passage, every square had a communication with the rest, either from the upper stories by private galleries, or by subterranean passages from the lower apartments. Many of the columns had unsuspected cavities, in which a long race of monarchs had deposited their treasures. They had closed up the opening with marble, which was never to be removed but in the utmost exigencies of the kingdom, and recorded their accumulations in a book which was itself concealed in a tower not entered but by the emperor attended by the prince who stood next in succession.”

Johnson, *Rasselas.*

**53.** The **present perfect tense** denotes action or being taking place in past time and continuing into the present. For instance, the present perfect tense of the verb *love* in the first person is *I have loved.*

The **past perfect tense** denotes action or being taking

place in past time before some definite point in the past. For instance, the past perfect tense of the verb *love* in the first person is *I had loved*.

The **future perfect tense** denotes action or being taking place in future time before some definite point in the future. For instance, the future perfect tense of the verb *love* in the first person is *I shall have loved*; in the second person, *you will have loved*; in the third person, *he (or she or it) will have loved*.

**54.** Write a sentence in which you show clearly that a verb in the present perfect tense denotes action taking place in past time and continuing into the present.

Write a sentence in which you show clearly that a verb in the present perfect tense denotes being taking place in past time and continuing into the present.

Write a sentence in which you show clearly that a verb in the past perfect tense denotes action taking place in past time before some definite point in the past.

Write a sentence in which you show clearly that a verb in the future perfect tense denotes action taking place in future time before some definite point in the future.

**55.** Write the full conjugation, singular and plural, active and passive, of the following verbs in the perfect tenses:

punish      reward      hinder      meet      feed

**56.** What verb is used as the auxiliary of the perfect tenses? Conjugate it in full.

**57.** Give ten sentences in which some form of *have* is used as an auxiliary verb, ten in which it is used as a main verb.

**58.** What are the principal parts of *be* and of *have*?

**59.** The principal parts of the transitive verb *lay* are *lay, laid, laid*; of the intransitive verb *lie* are *lie, lay, lain*.

Conjugate *lay*, using this sentence throughout, "I lay the book on the table."

Conjugate *lie*, using this sentence throughout, "I lie on the grass and watch the clouds."

60. The names of the three principal parts are (1) **present infinitive**, (2) **past indicative**, (3) **past participle**.

INFINITIVE	PAST TENSE	PAST PARTICIPLE
(to) love	loved	loved
(to) come	came	come

61. A verb that forms its past tense and past participle by adding *d* or *ed* to the infinitive form is called a **regular verb**. A verb that forms its past tense or past participle in any other way is called an **irregular verb**.

62. (1) The **infinitive** is the form of the verb which is usually preceded by the word *to* (which is called the sign of the infinitive).

The conjugation of the infinitive of the verb *love* may be given as follows:

ACTIVE	PASSIVE
<i>Present</i>	<i>Present</i>
to love	to be loved
<i>Present Perfect</i>	<i>Present Perfect</i>
to have loved	to have been loved

(2) The **past tense** you understand.

63. (3) <sup>1</sup>Besides the **past participle** there is also a present participle and a present perfect participle.

The conjugation of the participles of the verb *love* may be given as follows:

ACTIVE	PASSIVE
<i>Present</i>	<i>Present</i>
loving	being loved
<i>Past</i>	<i>Past</i>
—————	loved
<i>Present Perfect</i>	<i>Present Perfect</i>
having loved	having been loved

#### USE OF TENSES

64. There are two principles to be remembered in the use of tenses:

(1) In referring to the same time use the same tense.

<sup>1</sup> The names given the tenses of the infinitives and participles are not those recommended by the Joint Committee on Nomenclature.

(2) To indicate that an action takes place before some given time use one of the perfect tenses.

**65.** Which verbs in the following sentences are used in an incorrect tense?

1. The boy sat in safety under the wooden hat, and heard all about how they laboured and struggled in this place, to equip the navies which had gone out from here.

2. The palace is supposed to be built in the time of Elizabeth.

3. It would have been better to answer the letter.

4. She was asked to go.

5. I should like to be present at the battle of Waterloo.

6. He knew that the telephone is a recent invention.

7. He knew that Leonardo painted pictures.

8. He knew that the earth is round.

9. Then she began looking about, and she notices that what could be seen from the old room is quite common and uninteresting, but that all the rest is different as possible.

10. I am going down the street. I meet a man. I said to him, "How far is it to London?"

#### NUMBER AND PERSON

**66.** A verb agrees with its subject in number and person.

In the sentence, "'At last,' the Dodo said, 'everybody has won, and all must have prizes,'" *has* is singular number, third person, agreeing with its subject *everybody*: *must* is plural number, third person, agreeing with its subject *all*.

**67.** Neither the participle nor the infinitive is a finite form of the verb; that is, it does not agree with its subject in number and person.

The form of the infinitive can, in fact, be affected by no other word in the sentence.

**68.** Give the number and person of each verb in the selection in Exercise 34.

**69.** I. The following pronouns are always singular: *either*, *each*, *every*. When they are used as adjectives they modify singular nouns.

II. A verb which has two or more subjects must be plural unless each subject is considered alone and is singular.



III. When the subject though plural in form is singular in sense the verb must be singular.

IV. A collective noun singular in form if it names a collection as a whole takes a singular verb; if it refers to the members of the collection it takes a plural verb.

**70.** Supply the proper form of the verb in each of the blanks in the following sentences:

1. Each purple peak, each flinty spire, (was bathed, were bathed) ——— in floods of living fire.

2. There ——— (was, were) never a leaf on bush or tree.

3. A hundred dollars ——— (is, are) not a very good salary, ——— (is, are) it?

4. There are no leaves left on the tree, ——— (is, are) there?

5. The main part of the army ——— (was, were) still in France.

**71.** <sup>1</sup>Besides the regular conjugation, there are Emphatic and Progressive conjugations. The Emphatic conjugation is formed by using the auxiliary *do* with the first principal part of the verb. The Progressive conjugation is formed by using the auxiliary *be* with the present participle of the verb.

**72.** Make a list of all the verb phrases in the following selections that belong to the progressive conjugation:

“The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and step and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above and in the earth below and around him, penetrating even his dark lowly little house with its spirit of divine discontent and longing. It was small wonder, then, that he suddenly flung down his brush on the floor, said ‘Brother!’ and ‘O blow!’ and also ‘Hang spring-cleaning!’ and bolted out of the house without even waiting to put on his coat. Something above was calling him imperiously, and he made for the steep little tunnel which answered in his case to the gravelled carriage-drive owned by animals whose residences are nearer to the sun and air. . . .”

Grahame, *The Wind in the Willows*.

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<sup>1</sup> The Joint Committee on Nomenclature mentions also Interrogative and Negative conjugations.

“When banners are waving,  
And lances a-pushing;  
When captains are shouting,  
And war-horses rushing;  
When cannon are roaring,  
And hot bullets flying,  
He that would honour win  
Must not fear dying.

“Though shafts fly so thick  
That it seems to be snowing;  
Though streamlets with blood  
More than water are flowing;  
Though with sabre and bullet  
Our bravest are dying,  
We speak of revenge, but  
We ne'er speak of flying.

“Come, stand to it, heroes!  
The heathen are coming;  
Horsemen are round the walls,  
Riding and running;  
Maidens and matrons all  
Arm! arm! are crying,  
From petards the wildfire's  
Flashing and flying.”

*When Banners Are Waving*  
(author unknown).

“The sun was shining on the sea,  
Shining with all his might:  
He did his very best to make  
The billows smooth and bright—  
And this was odd, because it was  
The middle of the night.

“The moon was shining sulkily,  
Because she thought the sun  
Had got no business to be there  
After the day was done—  
'It's very rude of him,' she said,  
'To come and spoil the fun!'

“The sea was wet as wet could be,  
The sands were dry as dry.  
You could not see a cloud, because  
No cloud was in the sky:  
No birds were flying overhead—  
There were no birds to fly.

“The Walrus and the Carpenter  
Were walking close at hand:  
They wept like anything to see  
Such quantities of sand:  
‘If this were only cleared away,’  
They said, ‘it *would* be grand!’ ”  
Carroll, *The Walrus and the Carpenter*.

“Out spoke the hardy Highland wight  
‘I’ll go, my chief, I’m ready:  
It is not for your silver bright,  
But for your winsome lady:—

“ ‘And by my word! the bonny bird  
In danger shall not tarry;  
So though the waves are raging white  
I’ll row you o’er the ferry.’

“By this the wind grew loud apace,  
The water-wraith was shrieking;  
And in the scowl of heaven each face  
Grew dark as they were speaking.”  
Campbell, *Lord Ullin’s Daughter*.

“Little Ellie sits alone  
’Mid the beaches of a meadow,  
By a stream-side on the grass;  
And the trees are showering down  
Doubles of their leaves in shadow  
On her shining hair and face.

“She has thrown her bonnet by;  
And her feet she has been dipping  
In the shallow water’s flow—  
Now she holds them nakedly  
In her hand, all sleek and dripping  
While she rocketeth to and fro.”

Elizabeth Barrett Browning,  
*Romance of the Swan’s Nest*.



73. Make a list of the verb phrases in the following selections that belong to the emphatic conjugation:

“ ‘O but rabbits *do* talk,’ interposed Harold. ‘I’ve watched them often in their hutch. They put their heads together and their noses go up and down, just like Selina’s and the Vicarage girl’s. Only of course I can’t hear what they’re saying.’ ”

Grahame, *The Golden Age*.

“ ‘You couldn’t have it if you *did* want it,’ the Queen said. ‘The rule is, jam to-morrow and jam yesterday—but never jam *to-day*.’ ”

“ ‘You ought to return thanks in a neat speech,’ the Red Queen said, frowning at Alice as she spoke.

“ ‘We must support you, you know,’ the White Queen whispered, as Alice got up to do it, very obediently, but a little frightened.

“ ‘Thank you very much,’ she whispered in reply, ‘but I can do quite well without.’

“ ‘That wouldn’t be at all the thing,’ the Red Queen said very decidedly: so Alice tried to submit to it with a good grace.

“ ‘And they *did* push so!’ she said afterwards, when she was telling her sister the history of the feast. ‘You would have thought they wanted to squeeze me flat!’)

“In fact it was rather difficult for her to keep in her place while she made her speech: the two Queens pushed her so, one on each side, that they nearly lifted her up into the air. ‘I rise to return thanks . . . , Alice began: and she really *did* rise as she spoke, several inches; but she got hold of the edge of the table, and managed to pull herself down again.”

Carroll, *Alice in Wonderland*.

“A Chieftain to the Highlands bound  
Cries ‘Boatman, do not tarry!  
And I’ll give thee a silver pound  
To row us o’er the ferry!’ ”

Campbell, *Lord Ullin’s Daughter*.

“On the sea and at the Hogue, sixteen hundred ninety-two,  
Did the English fight the French,—woe to France!”

Browning, *Hervé Riel*.

“When icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,

When blood is nipped, and ways be foul,  
Then nightly sings the staring owl,  
To-whit!

To-who!—a merry note,  
While greasy Joan doth keel the pot.  
When all aloud the wind doth blow,  
And coughing drowns the parson's saw,  
And birds sit brooding in the snow,  
And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,  
To-whit!

To-who!—a merry note,  
While greasy Joan doth keel the pot."

Shakespeare, *Love's Labor's Lost*.

## MOOD

**74.** A verb is the important word in the predicate of a sentence. It is the word by means of which something is said about the person, place, or thing named by the subject. If the thing said about the subject is a fact or a question the verb is in the **indicative mood**.

In the sentence,

<sup>1</sup>"Leodogran, the King of Cameliard,

Had one fair daughter, and none other child,"

the verb *had* is in the indicative mood.

**75.** If the thing said is a command, the verb is in the **imperative mood**.

In the sentence,

<sup>2</sup>"Rise; and put on your foliage, and be seen

To come forth like the Spring-time, fresh and green

And sweet as Flora . . . ,"

the verbs *rise*, *put*, and *be seen* are in the imperative mood.

The various uses of the **infinitive mood** will be discussed later (pp. 72, 73). The forms of the infinitive mood have been given (p. 24).

<sup>1</sup> Tennyson, *The Idylls of the King*.

<sup>2</sup> Herrick, *Corrinna's Maying*.

76. If the thing said is something merely thought of, the verb is in the **subjunctive mood**.

In the sentence, <sup>1</sup>“If to do were as easy as to know what were good to do, chapels had been churches, and poor men’s cottages princes’ palaces,” the verbs *were*, *were*, and *had been* are in the subjunctive mood.

### THE SUBJUNCTIVE MOOD

77. The subjunctive mood of certain verbs is different in form from the indicative mood; for instance, the present and past tenses of the verb *be* in the subjunctive are as follows:

PRESENT	
<i>Singular</i>	<i>Plural</i>
I be	We be
You be	You be
He be	They be
PAST	
<i>Singular</i>	<i>Plural</i>
I were	We were
You were	You were
He were	They were

78. The subjunctive mood of certain verbs is different in a few forms from the indicative mood; for instance, the present and past tenses of the verb *have* in the subjunctive are as follows:

PRESENT	
<i>Singular</i>	<i>Plural</i>
I have	We have
You have	You have
He have	They have
PAST	
<i>Singular</i>	<i>Plural</i>
I had	We had

79. The subjunctive is also sometimes formed by using the auxiliaries *may*, *might*, and *should*. For instance, in the sentence, <sup>2</sup>“They must be silent in order that he may tell them his stories,” *may tell* is in the subjunctive mood.

<sup>1</sup> Shakespeare, *The Merchant of Venice*.

<sup>2</sup> Andersen, *Fairy Tales*.

80. The subjunctive is used to express:

(1) A wish.

Long *live* the king!

(2) Purpose.

"Most mighty Caesar, let me know some cause,  
Lest I *be laughed* at when I tell them so."

"Be silent that you *may hear*."

Shakespeare, *Julius Caesar*.

(3) Uncertainty.

"I dare not delay any longer upon my journey, for the caravan that has waited for me *may depart* without me."

Van Dyke, *The Story of the Other Wise Man*.

(4) A supposition unless it is an assumption of fact.

Subjunctive.

"The harp that once through Tara's halls  
The soul of music shed,  
Now hangs as mute on Tara's walls  
As if that soul *were* fled."

Moore, *The Harp That Once Through Tara's Halls*.

"Mid pleasures and palaces though we *may roam*,  
*Be* it ever so humble there's no place like home—."

Payne, *Home, Sweet Home*.

"Indeed, *were* it not for the dikes, and the high banks of the canals, one could stand almost anywhere in Middle Holland without seeing a mound or a ridge between the eye and the 'Jumping-off place.'"

Dodge, *Hans Brinker*.

Indicative.

"'Tis pleasant, sure, to see one's name in print;  
A book's a book, although there's nothing in't."

Byron, *English Bards and Scotch Reviewers*.

". . . If eyes *were made* for seeing,  
Then Beauty is its own excuse for being."

Emerson, *The Rhodora*.

(5) <sup>1</sup>That which is not yet realized or which depends for realization on certain circumstances.

"Where, where was Roderick then?  
One blast upon his bugle horn  
Were worth a thousand men."

Scott, *Lady of the Lake*.

<sup>1</sup> The conclusion of a contrary to fact condition belongs to this class.

"He is a sober, stay-at-home elf—nothing much to look at, even if you *did* see him, which you are not likely to do—only a little old man, about a foot high, all dressed in brown, with a brown face and hands, and a brown peaked cap, just the color of a brown mouse."

Mulock, *The Adventures of a Brownie*.

**81.** Give the mood and tense of each verb in the following selections:

". . . Never fear quarrels, but seek adventures. I have taught you how to handle a sword; you have thews of iron, a wrist of steel. Fight on all occasions. . . ."

Dumas, *The Three Musketeers*.

"A belt of rhododendrons grew close down to one side of our pond; and along the edge of it many things flourished rankly. If you crept through the undergrowth and crouched by the water's rim, it was easy—if your imagination were in healthy working order—to transport yourself in a trice to the heart of a tropical forest. Overhead the monkeys chattered, parrots flashed from bough to bough, strange large blossoms shone all round you, and the push and rustle of great beasts moving unseen thrilled you deliciously. And if you lay down with your nose an inch or two from the water, it was not long ere the old sense of proportion vanished clean away. The glittering insects that darted to and fro on its surface became sea-monsters dire, the gnats that hung above them swelled to albatrosses, and the pond itself stretched out into a vast inland sea, whereon a navy might ride secure, and whence at any moment the hairy scalp of a sea-serpent might be seen to emerge."

Grahame, *The Golden Age*.

"The Archbishop came in order to spend the last hour with her. . . ."

". . . You wish to get rid of your tail, and to have instead two stilts, like those of human beings, in order that a young Prince may fall in love with you, and that you may obtain an immortal soul—is it not so? . . ."

"'. . . And thou, poor little Mermaid! who, following the impulse of thine own heart, hast done and suffered so much, thou art now raised to the airy world of spirits, and that by performing deeds of kindness for three hundred years, thou mayest acquire an immortal soul.'"

"'That must not be either!' said the Princess; 'but do you all stand before me, that no one may see us.'"

"As soon as he had got into the courtyard, he moved very softly, and the ladies were so much engrossed with counting the kisses, that all might go on fairly, that they did not perceive the Emperor."

Andersen, *Fairy Tales*.

“Oh that it were my chief delight  
To do the things I ought!”

Jane Taylor, *For a Very Little Child*.

“Whether we wake or we sleep,  
Whether we carol or weep,  
The Sun with his Planets in chime,  
Marketh the going of Time.

“The King in a carriage may ride,  
And the beggar may crawl at his side;  
But in the general race,  
They are traveling all the same pace.”

Fitzgerald, *Chronomoros*.

“Ye know right well, how meek soe'er he seem,  
No keener hunter after glory breathes.”

“. . . In me there dwells  
No greatness, save it be some far-off touch  
Of greatness to know well I am not great.”

“I know not if I know what true love is,  
But if I know, then, if I love not him,  
I know there is none other I can love.”

Tennyson, *Lancelot and Elaine*.

“But war's a game which were their subjects wise  
Kings would not play at.”

Cowper, *The Winter Morning*.

“Breathes there a man with soul so dead  
Who never to himself hath said,  
‘This is my own, my native land!’  
Whose heart hath ne'er within him burned  
As home his footsteps he hath turned  
From wandering on a foreign strand?  
If such there breathe, go, mark him well!  
For him no minstrel raptures swell;  
High though his titles, proud his name,  
Boundless his wealth as wish can claim,—  
Despite those titles, power, and pelf,  
The wretch, centred all in self,



Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust from whence he sprung,  
Unwept, unhonour'd, and unsung."

Scott, *Lay of the Last Minstrel*.

"And better had they ne'er been born  
Who read to doubt, or read to scorn."

Scott, *The Monastery*.

"Not if I know myself at all!"

Lamb, *The Old and New Schoolmaster*.

"He is an Englishman!  
For he himself hath said it,  
And it's greatly to his credit,  
That he's an Englishman!"

"For he might have been a Rooshian  
A French or Turk or Prooshian,  
Or perhaps Itali-an.  
But in spite of all temptations  
To belong to other nations,  
He remains an Englishman."

Gilbert, *The Englishman*.

"Now landsmen all, whoever you may be,  
If you want to rise to the top of the tree  
If your soul is n't fettered to an office stool  
Be careful to be guided by this golden rule:  
Stick close to your desks *and never go to sea*  
And you all may be Rulers of the Queen's Navee."

Gilbert, *The First Lord's Song*.

". . . Still further, M. de Treville gains ten thousand crowns a year; he is therefore a great noble. He began as you begin. Go to him with this letter; and make him your model in order that you may do as he has done."

Dumas, *The Three Musketeers*.

"'Morbleu, Monsieur!' said he, 'however far I may come, it is not you who can give me a lesson in good manners, I warn you.'

"'Perhaps!' said Athos.

"'Ah! if I were not in such haste, and if I were not running after some one,' said D'Artagnan."

Dumas, *The Three Musketeers*.

"Charm us, orator, till the lion look no larger than the cat."  
Tennyson, *Locksley Hall Sixty Years After*.

"Thy leaf has perished in the green,  
And while we breathe beneath the sun,  
The world which credits what is done  
Is cold to all that might have been."  
Tennyson, *In Memoriam*.

" . . . Why, you might be killed by a thunderbolt if you were a butter-merchant! "

Ewing, *Jackanapes*.

" 'Well, it's time we were all in bed,' said the Badger, getting up and fetching a flat candle-stick."

Grahame, *The Wind in the Willows*.

"Now, I pray you, brothers, for charity's sake, give me somewhat to buy a crust of bread, e'en though it be only a penny."

Pyle, *Robin Hood*.

"I go from you to my own people—if they be my own people."  
Kipling, *The Jungle Book*.

Is the following sentence correct?

"Martin, if dirt was trumps, what hands you would hold!"  
Lamb, *Lamb's Suppers*.

### AUXILIARY AND NOTIONAL VERBS

82. After certain verbs the *to* of the infinitive is omitted. Some of these verbs are the following: *bid, dare, fear, hear, let, make, need, please, see*.

83. Write sentences using each of these followed by an infinitive.

84. "You ought to be brave for two reasons: the first is that you are a Gascon; and the second is that you are my son."

Dumas, *The Three Musketeers*.

In the sentence given above *to be* is evidently an infinitive. If the sentence were "You must be brave for two reasons:" it would not be so easy to tell that (*to be*) is an infinitive, because the *to* is omitted.

Observe that all the verbs in the list given above are transitive. Certain intransitive verbs are followed by an



infinitive. After many of them the *to* is omitted. Some of these verbs are the following: <sup>1</sup>*can, may, must, ought, used, shall, will, should.*

You have already observed that certain verbs, for instance, *have* and *be*, may be used both as auxiliary verbs and as principal verbs.

In the list given above *may, shall, will, should* may be used both as auxiliary verbs and as principal verbs followed by an infinitive. When one of them is used as a principal verb it is called a **notional verb**, because it has a meaning of its own, and the infinitive which completes it is called a <sup>2</sup>**complementary infinitive**.

**85.** Distinguish in the following between *may* used as an auxiliary of the subjunctive and *may* used as a notional verb. Are there any complementary infinitives?

"But if he went on now, the man would surely die. If he stayed, life might be restored. . . ."

". . . And I ask you to go with me on the pilgrimage, that we may have joy together in finding the Prince who is worthy to be served."

". . . This quest is not for me. But may thy steps be prospered wherever thou goest. . . ."

"'Might not this child have been the promised Prince?' he asked within himself, as he touched its soft cheek. 'Kings have been born ere now in lowlier houses than this, and the favorite of the stars may rise even from a cottage. . . .'"

". . . and something whispered in his heart that, at last, he might succeed."

Van Dyke, *The Story of the Other Wise Man*.

"'Yes, Violet, yes, my little Peony,' said their kind mother, 'you may go out and play in the new snow.'"

Hawthorne, *The Snow Image*.

"'It's a friend of mine,—a Cheshire Cat,' said Alice. 'Allow me to introduce it.'"

"'I don't like the look of it at all,' said the King. 'However, it may kiss my hand, if it likes.'"

<sup>1</sup>In the Report of the Joint Committee on Nomenclature *ought, shall, will, should, and would* in certain of what are here considered as their notional uses are treated as auxiliaries of the subjunctive.

<sup>2</sup>Look up the derivation and meaning of *complementary* in the dictionary.

“ ‘I’d rather not,’ the Cat remarked.

“ ‘Don’t be impertinent,’ said the King, ‘and don’t look at me like that.’ He got behind Alice as he spoke.

“ ‘A cat may look at a king,’ said Alice.”

Carroll, *Alice in Wonderland*.

“Gather ye rosebuds while ye may,  
Old Time is still a-flying,  
And this same flower that smiles to-day  
To-morrow will be dying.”

Herrick, *Counsel to Girls*.

**86.** You know that *shall* is used as an auxiliary in the first person, singular and plural of the future tense, and that *will* is used as an auxiliary in the second and third persons, singular and plural of the future tense.

*Should* is the past of *shall*; *would* is the past of *will*. The verbs *shall* and *will* have no other forms than the present and past. They are, like many of the verbs which take complementary infinitives, defective; that is, they exist in only a few forms.

The tense which is formed by the use of *should* as an auxiliary in the first person, and *would* as an auxiliary in the second and third, is called the **past of the future tense**.

**87.** *Shall* and *will* (*should* and *would*) used as notional verbs express determination, promise, command, or prophecy. *Will* (*would*) used as a notional verb expresses habitual or continued action and willingness. *Shall* is never used in the first person as a notional verb. *Will* used in the first person is always notional. Used in the second and third persons *shall* and *will* may be notional or auxiliary according to the meaning of the sentence.

**88.** Examples of the use of *shall* and *will* (*should* and *would*) used as notional verbs to express:

(1) **Determination.**

“ ‘I may be under a bit of a cloud at present, but I will *not* be laughed at by a bargewoman.’ ”

“ ‘Old Toad?’ said the Rat, laughing heartily. ‘He wouldn’t show his face here alone, not for a whole hatful of golden guineas, Toad wouldn’t.’ ”

Grahame, *The Wind in the Willows*.

“Fair Jessica shall be my torch-bearer.”

Shakespeare, *The Merchant of Venice*.

(2) **Promise.**

“ . . . Come with me, dear Ratty, and your amiable friend also, if he will be so very good, just as far as the stable-yard, and you shall see what you shall see! ”

Grahame, *The Wind in the Willows*.

(3) **Command.**

“ ‘Thou shalt seek the beach of sand  
Where the water bounds the elfin land;  
Thou shalt watch the oozy brine  
Till the sturgeon leaps in the bright moonshine,  
Then dart the glistening arch below,  
And catch a drop from his silver bow.  
. . . . .’ ”

Drake, *The Culprit Fay*.

(4) **Prophecy.**

“ ‘While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall;  
And when Rome falls—the world.’ ”

Byron, *Childe Harold's Pilgrimage*.

(5) **Habitual or continued action.**

“In ancient times, as story tells,  
The saints would often leave their cells,  
And stroll about, but hide their quality,  
To try good people's hospitality.”

Swift, *Baucis and Philemon*.

(6) **Willingness.**

“ . . . There came to Cameliard,  
. . . . .  
Lot's wife, the queen of Orkney, Bellicent;  
Whom as he could, not as he would, the king  
Made feast for.”

Tennyson, *The Coming of Arthur*.

**89.** *Should* is used in the present tense as a notional verb in the sense of *ought*.

“ . . . You shouldn't really have gone and done it, Mole. I did my best to keep you from it. ”

Grahame, *The Wind in the Willows*.

**90.** Rules for the Second and Third Persons:

I. In a **question** the form (auxiliary or notional) is used that is expected in the answer.

“ . . . Indeed, I have been a complete ass, and I know it. Will you overlook it this once and forgive me, and let things go on as before? ”

Grahame, *The Wind in the Willows*.

II. In **indirect discourse** the form (auxiliary or notional) is used that would be used if the discourse were direct.

“ . . . It was not yet seven, she said, by a long way; she knew her rights and she *would* have them . . . . ”

Stevenson, *Treasure Island*.

“ . . . Or was there a touch of pity and encouragement in that inscrutable smile, a promise that even the defeated should attain a victory, and the disappointed should discover a prize, and the ignorant should be made wise, and the blind should see, and the wandering should come into the haven at last? ”

Van Dyke, *The Story of the Other Wise Man*.

**91.** Distinguish in the following between *shall* and *will* (*should* and *would*) used as auxiliaries of the future tense (past future tense) and as notional verbs. Make a list of the complementary infinitives, with the verbs which they complete.

I

Who would be  
A mermaid fair,  
Singing alone,  
Combing her hair  
Under the sea,  
In a golden curl  
With a comb of pearl,  
On a throne?

II

“ I would be a mermaid fair;  
I would sing to myself the whole of the day;  
With a comb of pearl I would comb my hair;  
And still as I combed I would sing and say,  
'Who is it loves me? who loves not me?'  
I would comb my hair till my ringlets would fall  
Low adown, low adown,  
From under my starry sea-bud crown  
Low adown and around,

And I should look like a fountain of gold  
Springing alone  
With a shrill inner sound,  
Over the throne  
In the midst of the hall;  
Till that great sea-snake under the sea  
From his coiled sleeps in the central deeps  
Would slowly trail himself sevenfold  
Round the hall where I sate, and look in at the gate  
With his large calm eyes for the love of me.  
And all the mermen under the sea  
Would feel their immortality  
Die in their hearts for the love of me."

Tennyson, *The Mermaid*.

" 'Well then,' he began afresh, 'let's pretend we're Knights of the Round Table; and (with a rush) *I'll* be Lancelot!'

" 'I won't play unless I'm Lancelot,' I said. I didn't mean it really, but the game of Knights always began with this particular contest.

" 'O *please*,' implored Harold. 'You know when Edward's here I never get a chance of being Lancelot. I haven't been Lancelot for weeks!'

"Then I yielded gracefully. 'All right,' I said. 'I'll be Tristram.'

" 'O, but you can't,' cried Harold again. 'Charlotte has always been Tristram! Be somebody else this time.'

"Charlotte said nothing, but breathed hard, looking straight before her. The peerless hunter and harper was her special hero of romance, and rather than see the part in less appreciative hands, she would have gone back in tears to the stuffy schoolroom."

Grahame, *The Golden Age*.

"I was born an American; I will live an American; I shall die an American."

Webster, Speech, July 17, 1850.

"Go! you may call it madness, folly;  
You shall not chase my gloom away!  
There's such a charm in melancholy  
I would not if I could be gay."

Rogers, *To* ———.

". . . And when the ducks stood on their heads suddenly, as ducks will, he would dive down and tickle their necks, just under where their chins would be if ducks had chins, till they were forced to come to the

surface again in a hurry, spluttering and angry and shaking their feathers at him, for it is impossible to say quite *all* you feel when your head is under water.

.....  
 He had started his spring-cleaning at a very early hour that morning, as people *will* do. . . .”

Grahame, *The Wind in the Willows*.

“ ‘. . . But what are those Master Words? I am more likely to give help than to ask it’—Bagheera stretched out one paw and admired the steel-blue ripping-chisel talons at the end of it—‘Still I should like to know.’

“ ‘I will call Mowgli and he shall say them—if he will. Come, Little Brother.’ ”

Kipling, *The Jungle Book*.

“ ‘Mons’ous pretty place this,’ he said looking out of the lattice on to the green, where the grass was vivid with sunset, and the shadows were long and peaceful.

“ ‘You should see it in fair-week, sir,’ said Jackanapes, shaking his yellow mop, and leaning back in his one of the two Chippendale arm-chairs in which they sat.”

.....  
 “ ‘. . . When I grow up I want to be a soldier too.’  
 “ ‘So you shall, my boy. So you shall.’ ”

Ewing, *Jackanapes*.

**92. FORM FOR PARSING A VERB**

- 1. Verb
- 2. Voice { active  
passive
- 3. Kind { I. { transitive { linking  
intransitive { complete  
II. { regular  
irregular
- 4. Subject
- 5. Number { singular  
plural
- 6. Person { first  
second  
third



7. Tense	{	present past future past future present perfect past perfect future perfect past future perfect
8. Mood	{	indicative imperative infinitive subjunctive

**93.** Parse the verbs in the following selection:

"And what is so rare as a day in June:  
     Then, if ever, come perfect days;  
 Then Heaven tries the earth if it be in tune,  
     And over it softly her warm ear lays:  
 Whether we look, or whether we listen,  
 We hear life murmur, or see it glisten;  
 Every clod feels a stir of might,  
     An instinct within it that reaches and towers,  
 And, groping blindly above it for light,  
     Climbs to a soul in grass and flowers;  
 The flush of life may well be seen  
     Thrilling back over hills and valleys;  
 The cowslip startles in meadows green,  
     The buttercup catches the sun in its chalice,  
 And there's never a leaf nor a blade too mean  
     To be some happy creature's palace;  
 The little bird sits at his door in the sun,  
     Atilt like a blossom among the leaves,  
 And lets his illumined being o'errun  
     With the deluge of summer it receives;  
 His mate feels the eggs beneath her wings,  
 And the heart in her dumb breast flutters and sings;  
 He sings to the wide world, and she to her nest,—  
 In the nice ear of Nature which song is the best?

"Now is the high tide of the year,  
     And whatever of life hath ebbed away  
 Comes flooding back, with a ripply cheer,  
     Into every bare inlet and creek and bay;



Now the heart is so full that a drop overfills it,  
 We are happy now because God wills it;  
 No matter how barren the past may have been,  
 'Tis enough for us now that the leaves are green;  
 We sit in the warm shade and feel right well  
 How the sap creeps up and the blossoms swell;  
 We may shut our eyes, but we cannot help knowing  
 That skies are clear and grass is growing;  
 The breeze comes whispering in our ear,  
 That dandelions are blossoming near,  
 That maize has sprouted, that streams are flowing,  
 That the river is bluer than the sky,  
 That the robin is plastering his house hard by;  
 And if the breeze kept the good news back,  
 For other couriers we should not lack,  
 We could guess it all by yon heifer's lowing,—  
 And hark! how clear bold chanticleer,  
 Warmed with the new wine of the year,  
 Tells all in his lusty crowing!"

Lowell, *The Vision of Sir Launfal*.

## CHAPTER IV

### ADJECTIVES

**94.** An **adjective** is a word which <sup>1</sup>modifies a noun or pronoun.

"At the foot of Turner Street in Salem stands a *venerable* mansion."  
 Hawthorne, *The House of Seven Gables*.

**95.** There are two kinds of adjectives, limiting and descriptive.

An adjective that tells some quality of the person, place, or thing named, is a **descriptive adjective**.

"*Fantastic* carvings brought from *monkish* cloisters."  
 Dickens, *Old Curiosity Shop*.

An adjective that points out, or tells quantity, is a **limiting adjective**. It answers the questions *which?* or *what?* or *how much?* or *how many?*

<sup>1</sup> Look up in the dictionary all the meanings of the word *modifies*.

"The *bar* silver is in the *north* cache; you can find it by the trend of the *east* hummock, *ten* fathoms *south* of the black crag with the face on it."

Stevenson, *Treasure Island*.

**96.** One adjective may be used in different sentences as a descriptive or a limiting adjective.

"He's quite an *honest* man, Tom Morgan, on'y stupid." (Descriptive.)

"From these dozen words I understood that the lives of all the *honest* men aboard depended upon me alone." (Limiting.)

Stevenson, *Treasure Island*.

**97.** Three limiting adjectives, *a*, *an*, and *the*, are called **articles**. *A* and *an* are the **indefinite articles**, *the* the **definite article**.

**98.** Make a list of all the descriptive adjectives and a list of all the limiting adjectives in the following selections:

"There were in Venus's garden two fountains—one of sweet waters, the other of bitter. Cupid filled two amber vases, one from each fountain, and suspending them from the top of his quiver, hastened to the chamber of Psyche, whom he found asleep. He shed a few drops from the bitter fountain over her lips, though the sight of her almost moved him to pity; and then he touched her side with the point of his arrow."

Gayley, *Classic Myths in English Literature*.

"Then he understood that the big, checked cloth he was travelling over was the flat land of southern Sweden; and he began to comprehend why it looked so checked and multi-coloured. The bright green checks he recognized first; they were rye fields that had been sown in the fall, and had kept themselves green under the winter snows. The yellowish-gray checks were stubble-fields—the remains of the oat-crop which had grown there the summer before. The brownish ones were old clover meadows: and the black ones, deserted grazing lands or plowed-up fallow pastures. The brown checks with the yellow edges were, undoubtedly, beech-tree forests; for in these you'll find the big trees which grow in the heart of the forest—naked in winter; while the little beech-trees, which grow along the borders, keep their dry, yellowed leaves way into the spring. . . ."

Lagerlöf, *The Wonderful Adventures of Nils*.

## COMPARISON OF ADJECTIVES

99. Most descriptive and a few limiting adjectives can be compared.

When you use a descriptive adjective speaking of one person, place, or thing, or speaking of more than one without comparing them, it is in the **positive degree**.

"Even *envious* Miss Briggs never spoke ill of her; *high* and *mighty* Miss Saltire (Lord Dexter's granddaughter) allowed that her figure was *genteel*."

Thackeray, *Vanity Fair*.

If you compare two persons, places, or things you use the **comparative degree**.

"At the old gentleman's side sat a young lady *more beautiful* than pomegranate blossoms, *more exquisite* than the first quarter moon viewed at twilight through the tops of oleanders."

O. Henry, *The Trimmed Lamp*.

"The dog sprang up and stood on its hind legs. Its tail disappeared, its ears became long, *longer*, silky, golden; its nose became very red, its eyes became very twinkling; in three seconds the dog was gone, and before Gluck stood his old acquaintance, the King of the Golden River."

Ruskin, *The King of the Golden River*.

If you compare more than two persons, places, or things you use the **superlative degree**.

"I remembered that the house stood but six stories at its *highest* point; . . ."

Stevenson, *The Wrecker*.

100. To form the comparative add *er* to the positive; to form the superlative add *est* to the positive.

<sup>1</sup>But, as you see, it wouldn't be practical to say *beautiful*, *beautifuler*, *beautifullest*; in such cases add *more* to form the comparative and *most* to form the superlative.

101. There are some irregular adjectives such as:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good	better	best
bad	worse	worst
little	less	least
many	more	most

<sup>1</sup>"'Curiouser and curiouser!' said Alice (she was so much surprised, that for the moment she quite forgot how to speak good English)."

102. Compare: tall, dark, famous, polite, fat, high.

### USES OF THE ADJECTIVE

103. (1) The Direct Modifier of the Noun or Pronoun.

“He drove his *fat* flocks into the *wide* cavern.”

Lang, *Odyssey*.

(2) The Predicate Adjective. It completes a linking verb and modifies the subject.

“I suppose he is so *tame* . . . ”

Kipling, *Rikki-Tikki-Tavi*.

Some of the linking verbs are the following: *be, become, seem, appear*.

The passive forms of the following verbs and of certain others are linking: *call, make, choose, appoint, name, elect*.

(3) The Adjunct. It modifies the object of the verb by showing the effect the action of the verb has on the object. It is used only with the active voice of verbs which are linking when used in the passive.

“. . . Later we will play with thee, if the Poison People leave thee *alive*.”

Kipling, *The Jungle Book*.

104. Make a list of the adjectives in the following selections. Tell in which of the three ways each is used.

“The cat did not reply at once. He seated himself, curled his tail into a graceful ring around his paws—and stared at the boy. It was a large black cat with one white spot on his chest. His fur lay sleek and soft, and shone in the sunlight. The claws were drawn in, and the eyes were a dull gray, with just a little narrow dark streak down the centre. The cat looked thoroughly good-natured and inoffensive.”

. . . . .

“The next instant the cat was so changed that the boy could scarcely believe it was the same animal. Every separate hair on his body stood on end. The back was bent; the legs had become elongated; the claws scraped the ground; the tail had grown thick and short; the ears were laid back; the mouth was frothy; and the eyes were wide open and glistened like sparks of red fire.”

. . . . .

“It was the most awful day that Smirre Fox had ever experienced. The wild geese kept on travelling over his head. They came and went

—came and went. Great splendid geese, who had eaten themselves fat on the 'German heaths and grain fields, swayed all day through the woods, and so close to him that he touched them many times; yet he was not permitted to appease his hunger with a single one of them."

Lagerlöf, *The Wonderful Adventures of Nils*.

### PARTICIPLES

**105.** A **participle** is a word which is part verb, part adjective; that is, it expresses action or being and also modifies a substantive.

**106.** Make a list of the participles in the following selection:

"My good blade carves the casques of men,  
My tough lance thrusteth sure,  
My strength is as the strength of ten,  
Because my heart is pure.  
The shattering trumpet shrilleth high,  
The hard brands shiver on the steel,  
The splinter's spear-shafts crack and fly,  
The horse and rider reel:  
They reel, they roll in clanging lists,  
And when the tide of combat stands,  
Perfume and flowers fall in showers,  
That lightly rain from ladies' hands.

.....  
"Sometimes on lonely mountain-meres  
I find a magic bark:  
I leap on board; no helmsman steers:  
I float till all is dark.  
A gentle sound, an awful light!  
Three angels bear the holy grail:  
With folded feet, in stoles of white,  
Or sleeping wings they sail.  
Ah, blessed vision! blood of God!  
My spirit beats her mortal bars,  
As down dark tides the glory slides,  
And star-like mingles with the stars."

Tennyson, *Sir Galahad*.

**107.** As you know, all verb phrases contain words which

<sup>1</sup> An adjective formed from a proper noun is called a proper adjective.

are participles in form. In the sentence, "Up rose Robin Hood one merry morn when all the birds were singing blithely among the leaves, and up rose all his merry men, each fellow washing his head and hands in the cold brown brook that leaped laughing from stone to stone," *singing* is part of the verb phrase which composes the predicate; it is not used as an adjective; that is, it is a participle in form only, not in use. *Washing* and *laughing* are participles.

**108.** Make a list of the participles in the following selection. Be careful not to include words which are participles only in form.

" . . . On one part were flocks and herds feeding in the pastures, on another all the beasts of chase frisking in the lawns; the sprightly kid was bounding on the rocks, the subtle monkey rollicking in the trees, and the solemn elephant reposing in the shade. All the diversities of the world were brought together, the blessings of nature were collected, and its evils extracted and excluded."

Dr. Johnson, *Rasselas*.

**109.** Be careful not to use what is known as a "hanging participle" or a "loose participle;" that is, a participle which does not modify the substantive you intend it to modify.

In the sentence, "Skating this morning the ice seemed very thin," *skating* apparently modifies *ice*.

Rewrite the sentence so that the use of the floating participle may be avoided.

Often a participle seems to modify the wrong word merely because of its position in the sentence.

**110.** Correct the following sentences:

I saw a house draped with flags going up the hill this morning.

Exhausted the goal was reached.

Having examined the little figure carefully, it seemed to him to be a very diminutive human being.

## **111. FORM FOR PARSING ADJECTIVES**

- |         |   |             |                                       |
|---------|---|-------------|---------------------------------------|
| 1. Kind | { | descriptive | participle                            |
|         |   | limiting    | pronominal (see pronouns, pp. 77, 78) |
|         |   |             | proper                                |

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<sup>1</sup> Pyle, *Robin Hood*.



- 2. Degree { positive  
comparative  
superlative
- 3. Comparison
- 4. Substantive which it modifies
- 5. Use { direct modifier of a substantive  
predicate adjective  
objective complement

**112.** Parse the adjectives in the following selection :

“The room was as neat as Janet or my aunt. As I laid down my pen, a moment since, to think of it, the air from the sea came blowing in again, mixed with the perfume of the flowers; and I saw the old-fashioned furniture brightly rubbed and polished, my aunt’s inviolable chair and table by the round green fan in the bow-window, the drugget-covered carpet, the cat, the kettle-holder, the two canaries, the old china, the punch-bowl full of dried rose-leaves, the tall press guarding all sorts of bottles and pots, and my dusty self upon the sofa, taking note of everything.

“Janet had gone away to get the bath ready, when my aunt, to my great alarm, became in one moment rigid with indignation, and had hardly voice to cry out, ‘Janet! Donkeys!’ ”

*Dickens, David Copperfield.*

“But behold, there was no flock at all! None, I mean, to be seen any where; only at one corner of the field, by the eastern end, where the snow drove in, a great white billow, as high as a barn and as broad as a house. This great drift was rolling and curling beneath the violent blast, tufting and combing with rustling swirls, and carved (as in patterns of cornice) where the grooving chisel of the wind swept round. Ever and again, the tempest snatched little whiffs from the channelled edges, twirled them round, and made them dance over the chine of the monster pile, then let them lie like herring-bones, or the seams of sand where the tide had been. And all the while from the smothering sky, more and more fiercely at every blast, came the pelting pitiless arrows winged with murky white, and pointed with the barbs of frost.

.....

“But before we began again, I laid my head well into the chamber; and there I heard a faint ‘ma-a-ah,’ coming through some ells of snow, like a plaintive buried hope, or a last appeal. I shouted aloud to cheer him up, for I knew what sheep it was, to wit the most valiant of all the wethers, who had met me when I came home from London, and been so glad to see me. And then we all fell to again; and very



soon we hauled him out. Watch took charge of him at once, with an air of the noblest patronage, lying on his frozen fleece, and licking all his face and feet, to restore his warmth to him. Then fighting Tom jumped up at once, and made a little butt at Watch, as if nothing had ever ailed him, and then set off to a shallow place, and looked for something to nibble at."

Blackmore, *Lorna Doone*.

### PREPOSITIONAL PHRASES USED AS ADJECTIVES

**113.** A **preposition** is a word that shows the relation between a substantive (its object) and some other word in the sentence.

In the sentence, "The snow on the roof sparkled in the sunlight," *on* shows the relation between *snow* and *roof*, *in* between *sparkled* and *sunlight*.

**114.** The following are some of the prepositions: aboard, about, above, across, after, against, along, amid, amidst, among, amongst, around, as for, as to, at, athwart, before, behind, below, beneath, beside, between, betwixt, beyond, but (except), by, down, during, ere, except, for, from, in, inside, into, of, off, on, over, past, round, since, through, to, toward, under, till, up, upon, with, within, without.

**115.** A preposition together with its object and the modifiers of the object forms a prepositional phrase.

**116.** In the sentence given above the phrase *on the roof* modifies the substantive *snow*. It is therefore used as an adjective.

**117.** Make a list of the prepositional phrases in the following selections. If they are used as adjectives indicate the fact.

". . . He set his teeth and said nothing, but went with the shouting monkeys to a terrace above the red sand-stone reservoirs that were half full of rain-water. There was a ruined summer-house of white marble in the center of the terrace, built for queens dead a hundred years ago. The domed roof had fallen in and blocked up the underground passage by which the queens used to enter; but the walls were made of screens of marble tracery—beautiful, milk-white fretwork, set with agates and cornelians and jasper and lapis lazuli, and as the moon

came up behind the hill it shone through the openwork, casting shadows on the ground 'like black-velvet embroidery."

Kipling, *The Jungle Book*.

"I was now alone upon the ship; the tide had just turned. The sun was within so few degrees of setting that already the shadow of the pines upon the western shore began to reach right across the anchorage, and fall in patterns on the decks. The evening breeze had sprung up, and though it was well warded off by the hill with the two peaks upon the east, the cordage had begun to sing a little softly to itself and the idle sails to rattle to and fro.

"I began to see a danger to the ship.

.....  
"There was not a breath of air moving, nor a sound but that of the surf booming half a mile away along the beaches and against the rocks outside. A peculiar stagnant smell hung over the anchorage—a smell of sodden leaves and rotting tree trunks.

.....  
"I had crossed a marshy tract full of willows, bulrushes, and odd, outlandish, swampy trees; and I had now come out upon the skirts of an open piece of undulating, sandy country, about a mile long, dotted with a few pines, and a great number of contorted trees, not unlike the oak in growth, but pale in the foliage, like willows. On the far side of the open stood one of the hills, with two quaint craggy peaks, shining vividly in the sun."

Stevenson, *Treasure Island*.

### ADJECTIVAL CLAUSES

**118.** A **clause** is a part of a sentence which has a subject and a predicate.

**119.** An **adjectival clause** is a clause which is used as an adjective.

**120.** In the sentence, <sup>3</sup>"In merry England in the time of old, when good King Henry the Second ruled the land, there lived within the green glades of Sherwood Forest, near

<sup>1</sup> *Like* is not a preposition, but after it the preposition *to* or *unto* is always understood.

In the sentence, <sup>2</sup>"And there was a rainbow round about the throne in sight like unto an emerald," *emerald* is the object of the preposition *unto*.

If the sentence were "And there was a rainbow round about the throne which looked like an emerald," *an emerald* would still be a prepositional phrase with the preposition understood.

<sup>2</sup> Apocalypse iv. 3.

<sup>3</sup> Pyle, *Robin Hood*.

Nottingham Town, a famous outlaw whose name was Robin Hood," there are three clauses: (1) "In merry England in the time of old . . . there lived within the green glades of Sherwood Forest, near Nottingham Town, a famous outlaw"; (2) "when good King Henry the Second ruled the land"; (3) "whose name was Robin Hood."

What is the simple subject and the simple predicate of each clause?

**121.** The clause, "when good King Henry the Second ruled the land," modifies the noun *time* just as, for instance, the article *the* and the prepositional phrase *of old* modify *time*. It is, like them, used as an adjective, and is called an adjectival clause.

The clause, "whose name was Robin Hood," modifies the substantive *outlaw*; it is therefore an adjectival clause.

**122.** A clause used as any part of speech is called a **subordinate clause**.

**123.** Make a list of the clauses in the following selection. If they are used as adjectives indicate the fact.

"I remember, I remember  
The house where I was born,  
The little window where the sun  
Came peeping in at morn."  
Hood, *I Remember, I Remember*.

"Fountains that frisk and sprinkle  
The moss they overspill;  
Pools that the breezes crinkle;  
The wheel beside the mill,  
With its wet, weedy frill;  
Wind-shadows in the wheat;  
A water-cart in the street;  
The fringe of foam that girds  
An islet's ferneries;  
A green sky's minor thirds—  
To live, I think of these!

"Of ice and glass the tinkle,  
Pellucid, silver-shrill,

Peaches without a wrinkle;  
Cherries and snow at will  
From china bowls that fill  
The senses with a sweet  
Incuriousness of heat;  
A melon's dripping sherds;  
Cream-clotted strawberries;  
Dusk dairies set with curds—  
To live, I think of these!

“Vale-lily and periwinkle;  
Wet stone-crop on the sill;  
The look of leaves a-twinkle  
With windlets clear and still;  
The feel of a forest rill  
That wimples fresh and fleet  
About one's naked feet;  
The muzzles of drinking herds;  
Lush flags and bulrushes;  
The chirp of rain-bound birds—  
To live, I think of these!

“ENVOY

“Dark aisles, new packs of cards,  
Mermaidens' tails, cool swards.  
Dawn dews and starlit seas,  
White marbles, whiter words—  
To live, I think of these!”

Henley, *Made in Hot Weather*.

**124.** There is almost the same distinction between restrictive and non-restrictive adjective clauses as there is between limiting and descriptive adjectives. From the following selections make a list of restrictive adjective clauses and a list of non-restrictive adjective clauses.

“Akela, the great gray Lone Wolf, who led all the pack by strength and cunning, lay out at full length on his rock, and below him sat forty or more wolves of every size and color, from badger-colored veterans who could handle a buck alone, to young black three-year-olds who thought they could.”

Kipling, *The Jungle Book*.

“One day I discover a numerous troop making their way up and gradually reaching the favorite ledge. Slowly, in single file, the Cater-

pillars climb the great vase, mount the ledge, and advance in regular procession, while others are constantly arriving and continuing the series. I wait for the string to close up, that is to say, for the leader, who is following the circular track, to return to the point from which he started. This happens in a quarter of an hour. I now have a circle of Caterpillars around the top of the vase.

"The next thing is to get rid of the rest of the Caterpillars who are on their way up and who might disturb the experiment; we must also do away with all the silken paths that lead from the top of the vase to the ground. With a thick hair-pencil I sweep away the Caterpillars; with a big brush I carefully rub down the vase and get rid of every thread which the Caterpillars have laid on the march. When these preparations are finished, a curious sight awaits us.

"The Caterpillars are going round and round on the ledge at the top of the vase. They no longer have a leader, because the circle is continuous; but they do not know this, and each follows the one in front of him, who he thinks is the leader.

"Old-fashioned scholars were fond of quoting the tale of the Donkey who, when placed between two bundles of hay, starved to death because he was unable to decide in favor of either. They slandered the worthy animal. The Donkey, who is no more foolish than anyone else, would feast off both bundles. Will my Caterpillars show a little of his common-sense?"

Fabre, *Insect Adventures*.

**125.** Observe the punctuation of the passages given above, then write a rule for the punctuation of restrictive and non-restrictive adjective clauses. Illustrate your rule by at least four original examples.

## CHAPTER V

### ADVERBS

**126.** An **adverb** is a word used to modify a verb, an adjective, or another adverb.

**127.** Adverbs express:

Time: *then, soon, early, to-day, when, etc.*

Place: *there, where, yonder, outside, etc.*

Manner: *how, thus, beautifully, well, etc.*

Degree: *so, very, the, much, etc.*

Number: *twice, thrice, etc.*

Cause: *why, wherefore, therefore, etc.*

Assertion and Negation: *certainly, surely, yes, no, yea, nay, ay.*

**128.** Write three sentences, one using an adverb to modify a verb, another an adjective, and another an adverb.

**129.** Write sentences using at least one of each of the kinds of adverbs given above. Tell what verb, adjective, or other adverb it modifies.

### COMPARISON OF ADVERBS

**130.** Adverbs are compared like adjectives, but more often by adding *more* and *most* than by adding *er* and *est*. Many adverbs cannot be compared.

**131.** There are some irregular adverbs such as:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
well	better	best
little	less	least
much	more	most
far	{ farther further	{ farthest furthest
badly } ill }	worse	worst

**132.** Make a list of the adverbs in the following selections. Compare each of them.

“He prayeth best, who loveth best  
All things, both great and small.”  
Coleridge, *The Ancient Mariner*.

“I could not love thee, Dear, so much,  
Loved I not Honour more.”  
Herrick, *To Lucasta, on Going to the Wars*.

“And once more he shook his wings. They were stronger than formerly, and bore him forwards quickly, and before he was well aware of it he was in a large garden where the apple trees stood in full bloom, where the syringas sent forth their fragrance, and hung their long green branches down into the winding canal. Oh! everything was so lovely, so full of the freshness of spring! And out of the thicket came three beautiful white swans. They displayed their feathers so proudly, and swam so lightly, so lightly! The Duckling knew the glorious creatures, and was seized with a strange melancholy.

. . . . .  
“ . . . The syringas bent down their branches towards him low into the water, and the sun shone so warmly and brightly—he shook his



feathers, stretched his slender neck, and in the joy of his heart said, 'How little did I dream of so much happiness when I was the ugly, despised Duckling!'

Andersen, *The Ugly Duckling*.

**133.** An **interrogative adverb** is an adverb that introduces a question.

"'How did he get in?' roared Schwartz."

Ruskin, *King of the Golden River*.

"The journeymen were inquisitive *where* I had been, what sort of a country it was, and *how* I liked it."

Franklin, *Autobiography*.

**134.** A **relative adverb** is an adverb which introduces any subordinate clause that is not a question.

"When Gluck found that Schwartz did not come back, he was very sorry, and did not know what to do."

Ruskin, *King of the Golden River*.

**135.** Observe that the clause a relative adverb introduces need not be an adverbial clause. The following sentence contains two adjectival clauses, each introduced by an adverb:

"I remember, I remember  
The house *where I was born*,  
The little window *where the sun*  
*Came peeping in at morn . . .*"

Hood, *I Remember, I Remember*.

**136.** Write five sentences containing interrogative adverbs, five containing relative adverbs.

**137.** What clause does each relative adverb in the following sentences introduce? What word does the adverb modify in its clause?

"He could not understand how this had happened. . . ."

Lagerlöf, *The Wonderful Adventures of Nils*.

"I spied where a rabbit was wont to pass, close down by the water's edge; where a rabbit could go a boy could follow. . . ."

Grahame, *The Golden Age*.



“By the Law of the Jungle it is death to kill at the drinking-places when once the Water Truce has been declared. The reason of this is that drinking comes before eating. Everyone in the Jungle can scramble along somehow when only game is scarce; but water is water, and when there is but one source of supply, all hunting stops while the Jungle People go there for their needs. In good seasons, when water was plentiful, those who came down to drink at the Waingunga—or anywhere else, for that matter, did so at the risk of their lives, and that risk made no small part of the fascination of the night’s doings.”

Kipling, *The Jungle Book*.

### 138. FORM FOR PARSING ADVERBS

Kind	{	(a) adverb of: time place manner degree number cause assertion and negation (b) interrogative (c) relative
Degree	{	positive comparative superlative
Comparison		
Word which it modifies		

### 139. Parse the adverbs in the following selections.

“There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself ‘Oh dear! Oh dear! I shall be too late!’ (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but, when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for its flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and, burning with curiosity, she ran across the field after it and was just in time to see it pop down a large rabbit-hole under the hedge.

“In another moment down went Alice after it, never once considering how in the world she was to get out again.

“The rabbit-hole went straight on like a tunnel for some way, and

then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

“Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and book-shelves: here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed: . . .”

Carroll, *Alice in Wonderland*.

“On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And through the fields the road runs by  
    To many-towered Camelot;  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
    The island of Shalott.

. . . . .  
“Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly,  
From the river winding clearly,  
    Down to towered Camelot:  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening whispers ‘ ’Tis the fairy  
    Lady of Shalott.’ ”

Tennyson, *The Lady of Shalott*.

“Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished?  
    Reply, reply.  
It is engendered in the eyes,  
With gazing fed; and fancy dies  
In the cradle where it lies.  
Let us all ring fancy’s knell:  
I’ll begin it,—Ding, dong, bell.”

Shakespeare, *The Merchant of Venice*.

## PREPOSITIONAL PHRASES USED AS ADVERBS

**140.** Make a list of the prepositional phrases in the following selections. Tell what word each modifies and whether it is used as an adjective or an adverb.

“Oh, young Lochinvar is come out of the west;  
Through all the wide border his steed was the best;  
And save his good broad-sword he weapons had none;  
He rode all unarmed and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.”

Scott, *Lochinvar*.

“A thousand spurs are striking deep, a thousand spears in rest,  
A thousand knights are pressing close behind the snow-white crest;  
And in they burst, and on they rushed, while, like a guiding star,  
Amidst the thickest carnage blazed the helmet of Navarre.”

Macaulay, *Ivry*.

## ADVERBIAL CLAUSES

**141.** Write a definition of an adverbial clause.

**142.** Make a list of the clauses in the following selections. Indicate what word each modifies and which are used as adjectives and which as adverbs.

“Then the branches closed over his head again, and Kala Nag began to go down into the valley—not quietly this time, but as a runaway gun goes down a steep bank—in one rush.”

Kipling, *The Jungle Book*.

“It was the time when lilies blow  
And clouds are highest up in air.”

Tennyson, *Lady Clare*.

“Here was square keep, there turret high,  
And pinnacles that sought the sky,  
Whence oft the warder could descry  
The gathering ocean-storm.”

Scott, *Marmion*.

“The stag at eve had drunk his fill,  
Where danced the moon on Monan’s rill—”

Scott, *The Lady of the Lake*.

“Don't you wait where trees are,  
When the lightnings play;  
Nor don't you hate where Bees are,  
Or else they'll pine away,  
Pine away—dwine away—  
Anything to leave you!  
But if you never grieve your Bees,  
Your Bees'll never grieve you.”

Kipling, *Puck of Pook's Hill*.

“‘Better he should be bruised from head to foot by me who love him than that he should come to harm through ignorance,’ Baloo answered, very earnestly.”

Kipling, *The Jungle Book*.

“Faint with her exertions, which had been unusually severe for so slight a frame, she sank on a rock, to recover her strength and fortitude for the approaching interview. A few moments sufficed for this purpose, when she proceeded in quest of the hut. All of the neighboring hills were distinctly visible by the aid of the moon, and Frances was able, where she stood, to trace the route of the highway from the plains into the mountains. By following this line with her eyes, she soon discovered the point whence she had seen the mysterious dwelling, and directly opposite to that point where she well knew the hut must stand.

“The chilling air sighed through the leafless branches of the gnarled and crooked oaks, as, with a step so light as hardly to rustle the dry leaves on which she trod, Frances moved forward to that part of the hill where she expected to find this secluded habitation; but nothing could she discern that in the least resembled a dwelling of any sort. In vain she examined every recess of the rocks, or inquisitively explored every part of the summit that she thought could hold the tenement of the peddler. No hut, not any vestige of a human being, could she trace. The idea of her solitude struck on the terrified mind of the affrighted girl, and, approaching to the edge of a shelving rock, she bent forward to gaze on the signs of life in the vale, when a ray of keen light dazzled her eyes, and a warm air diffused itself over her whole frame. Recovering from her surprise, Frances looked on the ledge beneath her, and at once perceived that she stood directly over the object of her search. A hole through its roof afforded a passage to the smoke, which, as it blew aside, showed her a clear and cheerful fire crackling and snapping on a rude hearth of stone. The approach to the front of the hut was by a winding path around the point of the rock on which she stood, and by this she advanced to its door.”

Cooper, *The Spy*.

CHAPTER VI  
NOUNS (Continued)

**143. THE NOMINATIVE CASE**

(1) The Subject of a Sentence.

The cat's *name* is Pershing.

(2) Nominative of Address. It is the name of a person or thing addressed.

"Stately, kindly, lordly *friend*,  
Condescend,  
Here to sit by me."

Swinburne, *To a Cat*.

Punctuation: A nominative of address with its modifiers is set off from the rest of the sentence by commas.

(3) Nominative of Exclamation. It is a substantive used as an exclamation.

"A *tory!* a *tory!* a *spy!* a *refugee!* hustle him! away with him!"

Irving, *The Legend of Sleepy Hollow*.

Punctuation: A nominative of exclamation with its modifiers is followed by an exclamation point.

A nominative of exclamation must be carefully distinguished from an interjection.

An **interjection** is a word which is used to express a feeling or to call the attention of someone. It is not the name of any person, place, or thing.

Some of the interjections are the following: hurrah, ho, oh, o, well, pshaw, ah, alas, hey, lo, hullo, bah, hail, ay.

Observe that a phrase used as an exclamation is neither a nominative of exclamation nor an interjection.

(4) Predicate Nominative. It is a substantive which explains the subject of the sentence.

The cat's name is *Pershing*.

(5) Nominative in <sup>2</sup>Apposition. It is any substantive not used as a predicate nominative used to explain another substantive in the nominative case.

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<sup>1</sup> Look up in the dictionary the derivation of *interjection*. Can you explain why this kind of word is called an interjection?

<sup>2</sup> Compare the meaning of the words *apposition* and *opposition*. What is the derivation of each?

“Leodogran, the *King* of Cameliard, had one fair daughter,  
Had one fair daughter, and none other child;  
And she was fairest of all flesh on earth,  
*Guinivere*, and in her his one delight.”

Tennyson, *Idylls of the King*.

Punctuation: A word in apposition with its modifiers is set off from the rest of the sentence by commas unless the connection is very close.

(6) Nominative Absolute. It is a noun independent of the rest of the sentence and used with a participle expressed or understood.

“Behind them and before them stretched the river, its placid *bosom* ruffled here and there by the purple dusk of a small breeze. Sweet green osiers bordered the banks, and far away the red-tiled eaves of some tall tower glimmered in the sun, the *weather-vane* a spark against the blue sky.”

Pyle, *Robin Hood*.

With *weather-vane* the participle *being* is understood.

**144.** Give the use of each substantive in the nominative case in the following selections:

“Oh, Amos Cottle! Phoebus! what a name!”

Byron, *English Bards and Scotch Reviewers*.

“This was one of the children’s most secret hunting-grounds, and their particular friend, old Hobden the hedger, had shown them how to use it.”

Kipling, *Puck of Pook’s Hill*.

“O grim-look’d night! O night with hue so black!

O night, which ever art when day is not!

O night! O night! alack, alack, alack!

Shakespeare, *Midsummer Night’s Dream*.

“Sister Anne, sister Anne, do you see anyone coming?”

*Arabian Nights*.

“I’m older than you, and must know better.”

Carroll, *Alice in Wonderland*.

“The place was entirely land-locked, buried in woods, the trees coming right down to high-water mark, the shores mostly flat, and the hill tops standing round at a distance in a sort of amphitheatre, one here, one there.”

Stevenson, *Treasure Island*.



## THE POSSESSIVE CASE

### 145. Rules for forming the possessive of nouns.

(1) To form the possessive of a singular noun, add an apostrophe and then an *s* to the noun. The possessive of *man* is *man's*, the possessive of *Dickens* is *Dickens's*.

The *s* is sometimes omitted so that a succession of hissing sounds may be avoided; for instance, one says *the princess' sister*, not *the princess's sister*.

(2) To form the possessive of a plural noun which does not end in *s*, add an apostrophe and then an *s* to the plural. The possessive of *men* is *men's*.

(3) To form the possessive of a plural noun which ends in *s*, add an apostrophe only. The possessive of *girls* is *girls'*.

146. Use the possessive case both singular and plural of the following words in sentences:

woman	wife	Charles	goodness
lady	Adams	German	Duke of Brunswick
friend	lily	Frenchman	sister-in-law
mother	girl	nation	King of England
goose	Patrick Henry	merchant	Strawbridge and Clothier

147. The possessive case may denote possession, or it may denote some other relation. For instance, in the phrase *the Duke of Gloucester's death*, the possessive case does not indicate possession. For this reason this case is sometimes called the **genitive case**. It would correspond exactly to the Latin genitive if it were not for the fact that the Latin genitive is often translated into English by a prepositional phrase.

148. As a rule, though there are many exceptions, avoid using the possessive case of a noun naming a thing; use instead a phrase introduced by *of*; for instance, write instead of *the tree's branches*, *the branches of the tree*; instead of *the book's author*, *the author of the book*.

### 149. USES OF THE POSSESSIVE CASE

(1) Simple possessive. It is a substantive modifying another substantive, expressed or understood.

“The *chief's* eye flashed; but presently  
Softened itself, as sheathes  
A film the *mother-eagle's* eye  
When *her* bruised eaglet breathes.”

Browning, *Incident of the French Camp*.



(2) Possessive in apposition.

"The last time I saw the Fountain in Trevi, it was from Arthur's father's room—*Joseph Severn's*." Ruskin, *Praeterita*.

### THE ACCUSATIVE CASE

**150.** A transitive verb is a verb that can be used in the passive voice. In the sentence, "The rats frightened the babies," you know that *frightened* is a transitive verb because it can be used in the passive voice; you can say, "The babies were frightened by the rats."

When the verb is used in the passive voice the action it expresses is performed not *by* the person or thing named by the subject, but *on* the person or thing named by the subject. When the sentence reads, "The babies were frightened by the rats," the action of frightening is performed not by the babies, but on the babies.

When the verb is used in the active voice the action is performed by the person or thing named by the subject, on a person or thing named by part of the complete predicate called the complete object. The complete object consists of a substantive and its modifiers. In the sentence, "The rats frightened the babies," *the babies* is the complete object of the verb; *babies* is the simple object.

(1) The object of the verb.

The rats frightened the *babies*.

(2) <sup>1</sup>The indirect object. It is the name of the person, place or thing to or for whom the action of the verb is performed.

"'. . . Stand still, Little Brother, lest thy feet do *us* harm.'"

(2) The object of a preposition.

" 'A cat may look at a *king*,' said Alice."

Carroll, *Alice in Wonderland*.

(4) The adjunct. It shows the effect the action of the verb has on the object. It is used only with the active voice of the verbs which are linking when used in the passive.

" 'He who makes himself Emperor anywhere must know everything, everywhere,' said Parnesius."

Kipling, *Puck of Pook's Hill*.

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<sup>1</sup> The Dative.

(5) Accusative in apposition. It is a substantive used to explain another substantive in the accusative case.

“‘What!’ replied the servant, ‘are you an inhabitant of Bagdad and do not know that this is the residence of Sindbad the *Sailor*, that famous voyager who has sailed over every sea under the sun?’ ”

*Arabian Nights.*

(6) Adverbial accusative. It is a noun used to express an adverbial idea.

“King Francis was a hearty king, and loved a royal sport,  
And one *day* as his lions fought, sat looking on the court.”

Hunt, *The Glove and the Lions.*

(7) Subject of an infinitive.

“It would have made a *Stoic* smile to see *me* and my little *family* sit down to dinner.”

Defoe, *Robinson Crusoe.*

(8) Predicate accusative. It is a substantive used after a linking verb if the subject of the linking verb is in the accusative case.

“Let us be *sacrificers*, but not butchers.”

Shakespeare, *Julius Caesar.*

(9) Cognate accusative. It is a substantive which repeats the idea of certain complete intransitive verbs.

“They that have done this *deed* are honorable.”

Shakespeare, *Julius Caesar.*

(10) Retained object. It is the direct object of a transitive verb used as though it were the object of the same verb in the passive. It is used only with verbs which may take an indirect object.

“She had fallen into good hands, known nothing but kindness from the Campbells, and had been given an excellent *education*.”

Austen, *Emma.*

**151.** Give the use of each substantive in the accusative case in the following selections:

“‘Therefore I know ye to be cowards, and it is to cowards I speak.’ ”

“The monkeys called the place their city, and pretended to despise the Jungle People because they lived in the forest.”

Kipling, *The Jungle Book.*

“I saw Mark Antony offer him a crown.”

Shakespeare, *Julius Caesar.*

“Soldier, rest! thy warfare o'er,  
Sleep the sleep that knows not breaking.”

Scott, *Lady of the Lake*.

“I can write very like my lady your niece . . . .”

Shakespeare, *Twelfth Night*.

“Kala Nag swashed out of the water, blew his trunk clear, and began another climb; but this time he was not alone, and he had not to make his path. That was made already, six feet wide, in front of him, where the bent jungle-grass was trying to recover itself and stand up. Many elephants must have gone that way only a few minutes before. Little Toomai looked back, and behind him a great wild tusker with his little pig's eyes glowing like hot coals, was just lifting himself out of the misty river. Then the trees closed up again, and they went on and up, with trumpeting and crashings, and the sound of breaking branches on every side of them.”

Kipling, *The Jungle Book*.

## 152. FORM FOR PARSING NOUNS

- |            |   |            |  |        |
|------------|---|------------|--|--------|
| (1) Kind   | { | (a)        |  |        |
|            |   | common     |  | verbal |
|            |   | proper     |  |        |
|            |   | (b)        |  |        |
|            |   | collective |  |        |
|            |   | abstract   |  |        |
| (2) Number | { | singular   |  |        |
|            |   | plural     |  |        |
| (3) Person | { | first      |  |        |
|            |   | second     |  |        |
|            |   | third      |  |        |
| (4) Gender | { | masculine  |  |        |
|            |   | feminine   |  |        |
|            |   | neuter     |  |        |
| (5) Case   | { | nominative |  |        |
|            |   | possessive |  |        |
|            |   | accusative |  |        |

(6) Use	nominative	1 subject of ———
		2 nominative of address
		3 nominative of exclamation
		4 predicate nominative after ———
		5 in apposition with ———
		6 nominative absolute with the participle ———
	possessive	1 modifying ———
		2 in apposition with ———
	accusative	1 object of the verb ———
		2 indirect object of the verb ———
3 object of the preposition ———		
4 adjunct		
5 in apposition with ———		
6 adverbial		
7 subject of the infinitive ———		
8 predicate accusative after the verb ———		
9 cognate accusative with the verb ———		
10 retained object of the verb ———		

### VERBAL NOUNS

**153.** A **verbal noun** is a word which is part verb and part noun. It is the same as a participle in form but not in use.

**154.** A verbal noun must be parsed as both noun and verb. Make a list of the participles and a list of the verbal nouns in the following selections. Parse the verbal nouns.

“Mowgli stood as quietly as he could, peering through the openwork and listening to the furious din of the fight round the Black Panther—the yells and chatterings and scuffings, and Bagheera’s deep, hoarse cough as he backed and bucked and twisted and plunged under the heaps of his enemies. . . .”

Kipling, *The Jungle Book*.

“. . . It is a pleasant place, where my whole family like to go in the mild days of autumn. They find everything there: old Magpies’ nests, made of bundles of twigs; Jays squabbling with each other, after filling their crops with acorns on the oaks hard by; Rabbits suddenly starting out of a rosemary bush, showing their little white upturned tails. There is lovely sand for the children to dig tunnels in, sand that is easy to build into rows of huts which we thatch with

moss and top with a bit of reed by way of a chimney. And when we are there we lunch off an apple to the sound of the Aeolian harps of the breezes softly sighing through the pine-needles."

Fabre, *Insect Adventures*.

"And the silken sad uncertain rustling of each purple curtain  
Thrilled me—filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating:  
' 'Tis some visitor entreating entrance at my chamber door,  
Some late visitor entreating entrance at my chamber door:  
This it is and nothing more.'

"Presently my soul grew stronger; hesitating then no longer,  
'Sir,' said I, 'or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you'—here I opened wide the door:—  
Darkness there and nothing more.

"Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, 'Lenore!'  
This I whispered, and an echo murmured back the word, 'Lenore:'  
Merely this and nothing more.

"Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
'Surely,' said I, 'surely that is something at my window lattice;  
Let me see, then, what thereat is, and this mystery explore;  
Let my heart be still a moment and this mystery explore:  
' 'Tis the wind and nothing more.' "

Poe, *The Raven*.

**155.** Some verbal nouns have a subject. The subject of a verbal noun is in the possessive case.

"I discovered this by *his* being out on the second or third evening of our visit, and by *Mrs. Gummidge's* looking up at the Dutch clock, between eight and nine, and saying he was there."

Dickens, *David Copperfield*.

**156.** Parse the nouns in the following selections:

"The place grew thicker and thicker, and the covert grew darker above me, until I thought that the fishes might have good chance of eating me, instead of my eating the fishes."

Blackmore, *Lorna Doone*.

"Friends, Romans, Countrymen, lend me your ears."

"Many a time and oft  
Have you climbed up to walls and battlements,  
Your infants in your arms, and there have sat  
The livelong day."

Shakespeare, *Julius Caesar*.

"Now the turnpike gate again flew open in short space,  
The tollman thinking, as before, that Gilpin rode a race."

Cowper, *The Diverting History of John Gilpin*.

"Not ever yet had Arthur fought a fight  
Like this last, dim, weird battle of the West."

Tennyson, *Idylls of the King*.

"Somewhat apart from the village, and nearer the Basin of Minas,  
Benedict Bellefontaine, the wealthiest farmer of Grand Pré,  
Dwelt on his goodly acres; and with him, directing his household,  
Gentle Evangeline lived, his child, and the pride of the village.  
Stately and stalwart of form was the man of seventy winters;  
Hearty and hale was he, an oak that is covered with snow-flakes."

Longfellow, *Evangeline*.

"'I'm not a serpent!' said Alice indignantly."

Carroll, *Alice in Wonderland*.

"Old Mother Hubbard went to her cupboard  
To get her poor dog a bone."

*Mother Goose*.

"'He may even require thee to be an elephant-catcher, to sleep  
anywhere in these fever-filled jungles, and at last to be trampled to  
death in the Keddah.'"

Kipling, *The Jungle Book*.

"I saw you toss the kites on high  
And blow the birds about the sky:  
And all around I heard you pass,  
Like ladies' skirts across the grass—  
O wind, a-blowing all day long,  
O wind, that sings so loud a song!"

Stevenson, *The Wind*.



“On the king’s gate the moss grew grey;  
The king came not. They called him dead;  
And made his eldest son one day  
Slave in his father’s stead.”

H. H., *Coronation*.

His eldest son was made slave.

“April, April,  
Laugh thy girlish laughter;  
Then the moment after,  
Weep thy girlish tears!”

Watson, *Song of Spring*.

“The river Rhine, it is well known,  
Doth wash your city of Cologne;  
But tell me, nymphs! what power divine  
Shall henceforth wash the river Rhine?”

Coleridge, *Cologne*.

“Justice! the law! my ducats, and my daughter!”  
Shakespeare, *The Merchant of Venice*.

“For there be women, fair as she,  
Whose verbs and nouns do more agree.”

Bret Harte, *Mrs. Judge Jenkins*.

“And now they could see the Sirens, on Aramethousa, the flowery isle; three fair maidens sitting on the beach, beneath a red rock in the setting sun, among beds of crimson poppies and golden asphodel; slowly they sung, and sleepily, with silver voices mild and clear, which stole over the golden waters, and into the hearts of all the heroes, in spite of Orpheus’ song. And as they listened, the oars fell from their hands, and their heads drooped on their breasts, and they closed their heavy eyes; and they dreamed of bright still gardens, and of slumbers under murmuring pines, till all their toil seemed foolishness, and they thought of their renown no more.”

Kingsley, *Greek Heroes*.

“And last of all an Admiral came,  
A terrible man with a terrible name,—  
A name which you all know by sight very well,  
But which no one can speak, and no one can spell.”

Southey, *The March to Moscow*.

“After they had travelled some distance, the day being warm and the road dusty, Robin Hood waxed thirsty; so there being a fountain of water as cold as ice, just behind the hedgerow, they crossed the

stile and came to where the water bubbled up from beneath a mossy stone. Here, kneeling and making cups of the palms of their hands, they drank their fill, and then, the spot being cool and shady, they stretched their limbs and rested them for a space."

Pyle, *Robin Hood*.

## INFINITIVES

**157.** Infinitives are used in other ways than as (1) complementary infinitives. They are used as (2) substantives, (3) adjectives, and (4) adverbs.

(1) **Complementary.**

"We *must* have a bit of a fight, but I don't care about going on long,' said Tweedledum."

Carroll, *Alice in Wonderland*.

(2) **Substantive.**

"The boy didn't move, but pretended *to be* asleep."

Lagerlöf, *The Wonderful Adventures of Nils*.

An infinitive used with a subject accusative, modifiers, object, or predicate objective is called an infinitive phrase.

"He was pottering about the house one afternoon, having ordered *me to keep at his heels for company . . .*"

Grahame, *The Golden Age*.

(3) **Adjectival.**

"Naturally there was a great deal of excitement and bustle in the kitchen, and probably no one there took time *to think* about the squirrel or *to wonder* how she was getting on."

Lagerlöf, *The Wonderful Adventures of Nils*.

**158.** Parse *to think* and *to wonder* (1) as a verb, (2) as an adjective.

(4) **Adverbial.**

"I'll drop my glove, *to prove* his love."

Hunt, *The Glove and the Lions*.

"There is such a thing as a man being too proud *to fight*."

Wilson.

**159.** Parse *to prove* and *to fight* (1) as a verb, (2) as an adverb.

**160.** Write sentences using infinitives at least once in each of the four ways.

**161.** Make a list of the infinitives in the following selections. Give the uses of each. If it is complementary tell what word it completes; if substantive, its case and use as a substantive; if adjectival, the word it modifies; if adverbial, the word it modifies.

"A squirrel appeared suddenly on the charred ground, looked doubtfully at Gavin *to see* if he was growing there, and then glided up a tree, where it sat eyeing him, and forgetting to conceal its shadow."

Barrie, *The Little Minister*.

"'Hello!' said the little gentleman, 'that's not the way to answer the door. I'm wet, let me in.'"

Ruskin, *King of the Golden River*.

"To move down so cunningly that never a leaf stirred; to wade knee-deep in the roaring shallows that drown all noise from behind; to drink, looking backward over one shoulder, every muscle ready for the first desperate bound of keen terror; to roll on the sandy margin, and return, wet-muzzled and well plumped out, to the admiring herd, was a thing that all tall-antlered young bucks took a delight in, precisely because they knew that at any moment Bagheera or Shere Khan might leap upon them and bear them down——."

Kipling, *The Jungle Book*.

"The dawn was beginning to break when Mowgli went down the hillside alone to the crops to meet those mysterious things that are called men."

"'Is there anything in the jungle too little to be killed?'"

"'It is not *my* custom to suffer my cubs to be driven to and fro like jackals.'"

"The first thing Mowgli did, when the disorderly Pack had slunk off, was to go to the home-cave, and sleep for a day and a night."

Kipling, *The Jungle Book*.

"A Christmas gambol oft could cheer  
The poor man's heart through half the year."

Scott, *Marmion*.

". . . He never said, 'I told you so,' or 'Just what I always said,' or remarked that they ought to have done so-and-so, or ought not to have done something else.

#### SUBSTANTIVE CLAUSES

**162.** Write a definition of a substantive clause.

**163.** Write a list of the substantive clauses in the following

selections. Tell how each is used; that is, whether it is used as the subject of the verb, the predicate nominative, the object of a preposition, etc.

“What puzzled David most was how she knew where the matches were kept.”

Barrie, *The Little White Bird*.

“‘Tell us a story,’ said the March Hare.”

Carroll, *Alice in Wonderland*.

“It often comes about in this world that unlucky happenings fall upon one in such measure that it seems, as the saying is, that every cat one strokes flies in one’s face.”

Pyle, *Robin Hood*.

“My aunt’s handmaid, as I supposed she was from what she had said, put her rice in a little basket and walked out of the shop telling me that I could follow her, if I wanted to know where Miss Trotwood lived.”

Dickens, *David Copperfield*.

“They asked what they liked, and got it, except from the poor people, who could only beg, and several of whom were starved at their very door, without the slightest regard or notice.”

. . . . .  
“ . . . His cheeks were very round and red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours. . . .”

. . . . .  
“But two slight circumstances affected their trade: the first, that people did not approve of the coppered gold; the second, that the two elder brothers, whenever they had sold anything, used to leave little Gluck to mind the furnace, and go and drink out the money in the ale-house next door.”

Ruskin, *King of the Golden River*.

“The mountains look on Marathon,  
And Marathon looks on the sea;  
And musing there an hour alone,  
I dreamed that Greece might still be free.”

Byron, *Don Juan*.

“The next day happened to be what they called a Wild Afternoon.”

Kipling, *Puck of Pook’s Hill*.

“ . . . Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

“Alice was a little alarmed at what she had done. . . .”

Carroll, *Alice in Wonderland*.

“ . . . But Mowgli, as a man-cub, had to learn a great deal more than this. Sometimes Bagheera, the Black Panther, would come lounging through the jungle to see how his pet was getting on, and would purr with his head against a tree while Mowgli recited the day's lesson to Baloo. The boy could climb almost as well as he could swim, and swim almost as well as he could run; so Baloo, the Teacher of the Law, taught him the Wood and Water laws: how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet above ground; what to say to Mang, the Bat, when he disturbed him in the branches at midday; and how to warn the water-snakes in the pools before he splashed down among them.”

Kipling, *The Jungle Book*.

## CHAPTER VII

### PRONOUNS

**164.** There are five kinds of pronouns: personal, demonstrative, relative, interrogative, indefinite.

#### PERSONAL PRONOUNS

**165.** The personal pronouns are *I, thou, he, she, and it*. They are called **personal** pronouns because there is a different pronoun for each person.

**166.** Some pronouns, unlike nouns, differ in form in the nominative and accusative cases; some form the possessive case irregularly.

The declension of the personal pronouns is as follows:

	<i>Singular Number</i>	<i>Plural Number</i>
Nominative case:	I	we
Possessive case:	my, mine	our, ours
Accusative case:	me	us
Nominative case:	you	you
Possessive case:	your, yours	your, yours
Accusative case:	you	you

Nominative case:	he	}	
Possessive case:	his		
Accusative case:	him		
Nominative case:	she	}	they
Possessive case:	her, hers		their, theirs
Accusative case:	her		them
Nominative case:	it	}	
Possessive case:	its		
Accusative case:	it		

### COMPOUND PERSONAL PRONOUNS

**167.** **Compound personal pronouns** are pronouns formed by adding *self* to some form of one of the personal pronouns.

**168.** What is the compound personal pronoun in the first person singular, in the third person plural?

**169.** Compound personal pronouns are used in apposition with some other substantive in a sentence for emphasis; that is, **intensively**: and they are used as the object of a verb or of a preposition for reference to the subject of the clause in which it stands; that is, **reflexively**. There is no other way in which they may be correctly used.

In the sentence, <sup>1</sup>“ ‘I’m afraid I can’t put it more clearly,’ Alice replied very politely, ‘for I can’t understand it *myself* to begin with . . . ,’ ” *myself* is intensive.

In the sentence, <sup>1</sup>“ ‘I can’t explain *myself*, I’m afraid, sir,’ said Alice, ‘because I’m not *myself*, you see,’ ” *myself* is reflexive.

**170.** Is the compound personal pronoun used correctly in the following sentences? Give reasons for your answer.

“Then Little Toomai laid himself down close to the great neck, lest a swinging bough should sweep him to the ground, and he wished that he were back in the lines again.”

“First, he himself ate a bit of bread which he found in the cabin; then he gave morning feed to both geese and cow, and opened the cow-house door so that the cow could go over to the nearest farm.”

After all, the best part of a holiday is perhaps not so much to be resting yourself, as to see all the other fellows busy working.

<sup>1</sup> Carroll, *Alice in Wonderland*.



Explain yourself.

Aunt Mary asked Jane and myself to take a walk with her.

### DEMONSTRATIVE PRONOUNS

171. The <sup>1</sup>demonstrative pronouns are *this* and *that*.

### INTERROGATIVE PRONOUNS

172. The interrogative pronouns are *who*, *which* and *what*. An **interrogative pronoun** is a pronoun which introduces a question.

173. *Who* is declined as follows:

#### *Singular and Plural Numbers*

Nominative case:	who
Possessive case:	whose
Accusative case:	whom

### RELATIVE PRONOUNS

174. The relative pronouns are *who*, *which*, *what*, and *that*. A **relative pronoun** is a pronoun which introduces any subordinate clause that is not a question.

### INDEFINITE PRONOUNS

175. Some of the indefinite pronouns are the following: *either*, *neither*, *few*, *many*, *much*, *several*, *all*, *none*, *one*, *both*, *some*, *any*, *other*, *another*, *such*, *each*.

176. Pronouns must be distinguished carefully from pronominal adjectives, like pronouns in form, but different in use.

177. Make two lists from the following selection, one of pronouns, the other of pronominal adjectives. Tell what kind of pronoun or adjective each is.

“When Solomon was reigning in his glory,  
Unto his throne the Queen of Sheba came—  
(So in the Talmud you may read the story)—  
Drawn by the magic of the monarch's fame,  
To see the splendors of his court, and bring  
Some fitting tribute to the mighty King.

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<sup>1</sup> Look up *demonstrative* in the dictionary.

“Nor this alone: much had her highness heard  
What flowers of learning graced the royal speech;  
What gems of wisdom dropped with every word;  
What wholesome lessons he was wont to teach  
In pleasing proverbs; and she wished, in sooth,  
To know if Rumor spoke the simple truth.

“Besides, the Queen had heard (which piqued her most)  
How through the deepest riddles he could spy;  
How all the curious arts that women boast  
Were quite transparent to his piercing eye;  
And so the Queen had come—a royal guest—  
To put the sage’s cunning to the test.

“And straight she held before the monarch’s view,  
In either hand, a radiant wreath of flowers;  
The one bedecked with every charming hue,  
Was newly culled from Nature’s choicest bowers;  
The other, no less fair in every part,  
Was the rare product of divinest Art.

“‘Which is the true, and which the false?’ she said.  
Great Solomon was silent. All amazed,  
Each wondering courtier shook his puzzled head;  
While at the garlands long the monarch gazed,  
As one who sees a miracle, and fain  
For very rapture, ne’er would speak again.

“‘Which is the true?’ once more the woman asked,  
Pleased at the fond amazement of the King;  
‘So wise a head should not be hardly tasked,  
Most learned Liege, with such a trivial thing!’  
But still the sage was silent; it was plain  
A deepening doubt perplexed the royal brain.

“While thus he pondered, presently he sees,  
Hard by the casement—so the story goes—  
A little band of busy bustling bees,  
Hunting for honey in a withered rose.  
The monarch smiled, and raised his royal head;  
‘Open the window!’—that was all he said.

“The window opened at the King’s command;  
 Within the rooms the eager insects flew,  
 And sought the flowers in Sheba’s dexter hand!  
 And so the King and all the courtiers knew  
 That wreath was Nature’s; and the baffled Queen  
 Returned to tell the wonders she had seen.

“My story teaches (every tale should bear  
 A fitting moral) that the wise may find  
 In trifles light as atoms of the air  
 Some useful lesson to enrich the mind—  
 Some truth designed to profit or to please—  
 As Israel’s King learned wisdom from the bees.”

*Saxe, Solomon and the Bees.*

**178.** A pronoun agrees with the noun for which it stands (called its **antecedent**) in number and person.

The case of the antecedent never affects the case of the pronoun.

**179.** Fill in each blank in the following sentences with a pronoun. Give the case of each pronoun and its use in the sentence.

1. (Who, whom) —— shall I lodge in my glass trough?
2. “O man! thou must have known,” he said,  
 “A greater king than —— (I, me, myself).”
3. Do you remember Hop-o’-My-Thumb, who hid under the wood-cutter’s stool and listened to his parents overcome by want? I was like —— (he, him).
4. (Who, whom) —— is it this time?  
 It’s —— (I, me).
5. “You’re asleep!”  
 “Not —— (I, me),” said John, waking with a jerk.
6. The front-door bell clanged loudly, and the Rat, who was very greasy with buttered toast, sent Billy, the smaller hedgeling, to see —— (who, whom) it might be.
7. Could this be really —— (he, him)?
8. This must always be a secret kept between —— (you, yourself) and —— (I, me, myself).
9. Mary and —— (we, us) are going for a walk.
10. We all went, John, James, and —— (I, me, myself).
11. She sat between Mary and —— (I, me).

12. To treat me so harshly, —— (I, me) who had never harmed her.
13. It isn't manners for —— (us, we) to begin.
14. Give it to —— (whoever, whomever) you think would like it.
15. Give it to —— (whoever, whomever) you meet first.
16. Is she taller than —— (he, him)?
17. She is as tall as —— (he, him).
18. They knew the thief to be —— (he, him) as soon as they saw him.
19. They knew —— (he, him) to be the thief as soon as they saw him.
20. No one failing in —— (his, their) first can succeed in a second attempt; and if anyone shall cast unholy water into the river, it will overwhelm —— (him, them).
21. I'm older than —— (he, him), and must know better.
22. "(Who, whom) —— is it directed to?" said one of the jurymen.
23. "Not like cats!" cried the Mouse in a shrill, passionate voice. "Would *you* like cats, if you were —— (I, me)?"

## CHAPTER VIII

### CONJUNCTIONS

**180.** A preposition shows the relation between a substantive and some other word in the sentence.

In the sentence, "The day before the storm was beautiful," *before* shows the relation between *day* and *storm*; that is, it shows the particular importance the storm had in connection with the day.

If the sentence is, "The day and the storm were beautiful," *storm* is not dependent for its importance on *day*; it is of equal importance with *day*. The two words are connected by *and*, a co-ordinating conjunction.

**181.** A <sup>1</sup>co-ordinating conjunction is a word which connects words, phrases, or clauses of equal rank.

In the sentence, "The day and the storm were beautiful," the co-ordinating conjunction *and* connects the words *day* and *storm*.

<sup>1</sup> Look up *co-ordinating* in the dictionary.

In the sentence, <sup>1</sup>“Give me Liberty *or* give me death,” *or* connects independent clauses (*you give me Liberty* and (*you give me death*).

In the sentence, <sup>2</sup>“Thus it had sounded while the first showers fell, and when all were still, glad of the rain,” *and* connects the subordinate clauses, *while the first showers fell* and *when all were still, glad of the rain*.

In the sentence, <sup>3</sup>“‘Give me leave to hunt here because I am hungry’ and the answer is: ‘Hunt, then, *for food*, but not for pleasure,’” *but* connects the phrases *for food* and *for pleasure*.

**182.** Is the use of the co-ordinating conjunction in the following sentence correct?

“They found a path broad and smooth and which led straight to the pond.”

**183.** Make a list of the co-ordinating conjunctions in the following selection:

“‘Come in!’ the Mayor cried, looking bigger,  
And in did come the strangest figure!  
His queer long coat, from heel to head  
Was half of yellow and half of red;  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light loose hair, yet swarthy chin,  
No tuft on cheek nor beard on chin,  
But lips where smiles went out and in;  
There was no guessing his kith and kin;  
And nobody could enough admire  
The tall man and his quaint attire.”

Browning, *The Pied Piper of Hamelin*.

**184.** In the sentence, “The day before the storm was beautiful,” the phrase *before the storm* modifies *day*.

If the sentence is “The day before the storm broke was beautiful,” the clause *before the storm broke* modifies *day*; that is, it is in the same relation to *day* that *before the storm*

<sup>1</sup> Patrick Henry.

<sup>2</sup> Lagerlöf, *The Wonderful Adventures of Nils*.

<sup>3</sup> Kipling, *The Jungle Book*.

is, but it is a clause, not a phrase. The phrase is introduced by the preposition *before*, the clause by the subordinating conjunction *before*.

A **subordinate clause** is a clause which is used as an adjective, an adverb, or a substantive. A **subordinating conjunction** is a conjunction which introduces a subordinate clause.

In the sentence, "The day before the storm broke was beautiful," *before the storm broke* is used as an adjective.

In the sentence, "Sometimes a mother would push her cub far out into the moonlight, to be sure that he had not been overlooked," *that he had not been overlooked* is used as an adverb.

In the sentence, "Then it happened that little Gerda stepped through the great gate into the wide hall," *that little Gerda stepped through the great gate into the wide hall* is used as a substantive.

**185.** What constructions other than clauses could you use to subordinate the ideas expressed by clauses in the sentences given above? Rewrite the sentences in as many ways as you can without changing the thought.

### CORRELATIVES

**186.** **Correlatives** are words used in pairs, either or both of which is a conjunction.

" . . . I'll be *as* silent *as* the grave."

Stevenson, *Treasure Island*.

**187.** Correlatives should be placed immediately before the words, phrases, or clauses they are intended to connect.

Is the following sentence correct?

"They had not looked around for either the goosey-gander or for his rider, but had made straight for the water."

**188.** Use the following correlatives in sentences:

*Either*—*or* (conjunctions); *neither*—*nor* (conjunctions); *not* (adverb)—*nor* (conjunction); *not* (adverb)—*but* (conjunction); *both*—*and* (conjunctions); *as* (adverb)—*as* (conjunction).

<sup>1</sup> Kipling, *The Jungle Book*.

<sup>2</sup> Andersen, *Fairy Tales*.



**189.** Which of the ideas in the following selection should be made co-ordinate and which subordinate? Have the right ideas been co-ordinated and subordinated by the structure of the sentences as they are? Rewrite the selection with the object of making the point of the story clearer.

"Next comes St. Govor's Well, which was full of water when Malcolm the Bold fell into it. He was his mother's favourite, and he let her put her arm round his neck in public because she was a widow, but he was also partial to adventures and liked to play with a chimney-sweep who had killed a good many bears. The sweep's name was Sooty, and one day when they were playing near the well, Malcolm fell in and would have been drowned had not Sooty dived in and rescued him, and the water had washed Sooty clean and he now stood revealed as Malcolm's long-lost father. So Malcolm would not let his mother put her arm round his neck any more."

Barrie, *The Little White Bird*.

## CHAPTER IX

### CLAUSES

**190.** A clause is a part of a sentence which contains a subject and a predicate; that is, it expresses an idea which has, of course, some relation to the other ideas expressed by the sentence.

#### CO-ORDINATE CLAUSES

**191.** Clauses which express ideas of equal importance are co-ordinate clauses.

In the sentence:

"The long light shakes across the lakes

And the wild cataract leaps in glory,"

*and* connects two co-ordinate clauses.

**192.** The commonest co-ordinating conjunctions are: *and, but, or, nor, also, as well as, yet, however, nevertheless, whereas, only, therefore, so.*

#### SUBORDINATE CLAUSES

**193.** A clause which is used as an adjective, an adverb, or a substantive is a **subordinate clause**.

**194.** An adjectival clause is introduced by (I) a relative pronoun (or adjective), (II) a relative adverb.

I. The relative pronouns are *who, which, what* and *that*.

II. Relative adverbs express:

Time: *when, whenever, as, while*.

Place: *where* and its compounds, *whence, whither*.

Manner: *as, how, however*.

Degree: *as, the*.

Cause: *why, wherefore*.

**195.** An adverbial clause is introduced by (I) a relative adverb, or (II) a subordinating conjunction.

I. The commonest relative adverbs are given above.

II. The subordinating conjunctions introduce adverbial clauses of:

Cause: *because, since, as, for, that*.

Comparison: *as, than*.

Concession: *though, although*.

Condition: *if, unless*.

Purpose: *in order that, that, lest*.

Result: *that*.

Time: *after, before, ere, since, till, until*.

**196.** A substantive clause is introduced by (I) a relative pronoun, (II) an interrogative pronoun or adjective, (III) an interrogative adverb, (IV) a subordinating conjunction.

I. The relative pronouns are given above.

II. The interrogative pronouns are *who, which, and what*.

III. The interrogative adverbs express:

Time: *when*.

Place: *where, whence, whither*.

Manner: *how*.

Cause: *why, wherefore*.

IV. The subordinating conjunctions which most often introduce substantive clauses are *if, that, and whether*.

**197.** Write sentences containing adjectival clauses introduced by a relative pronoun, a relative adjective, a relative adverb expressing time, and a relative adverb expressing place.

**198.** Write sentences containing adverbial clauses introduced by relative adverbs expressing time, place, manner, and degree; and by adverbial clauses of cause, comparison, concession, condition, purpose, result, and time.

<sup>1</sup> Observe that the relative adverbs are classified according to their own meaning, the subordinating conjunctions according to the meaning of the clauses which they introduce.

**199.** Write sentences containing substantive clauses introduced by an interrogative pronoun; an interrogative adjective; interrogative adverbs expressing time, place, manner, and cause; a subordinating conjunction.

## CHAPTER X

### SENTENCES

**200.** A sentence which consists of two or more co-ordinate clauses is a **compound sentence**.

**201.** A sentence which consists of one principal clause and one or more subordinate clauses is a **complex sentence**.

**202.** Write a simple sentence, a compound sentence, a complex sentence, and a compound-complex sentence.

**203.** Punctuation: In a compound sentence the following conjunctions are usually preceded by a comma: *and, but, or, not*. The following are usually preceded by a semicolon: *also, yet, however, nevertheless, whereas, only, therefore, so*.

If the co-ordinating conjunction between the clauses is omitted, the clauses are separated by a semicolon.

A semicolon between the clauses of a compound sentence, whether it precedes a conjunction or takes the place of a conjunction, usually indicates that the statement in one clause is explanation, cause, result, of that in the first or is in contrast to it.

**204.** Write compound sentences indicating by the use of a semicolon that one statement is explanation, cause, or result of another, or is in contrast to it. (4 sentences.)

**205.** Sentences are faulty in structure usually for one of the following reasons:

1. Two or more statements which are not connected in thought are written as one sentence.

“The potatoes for luncheon were boiled and I could hear the song of the sailors as they pulled upon the ropes.”

2. Two or more statements which are connected in thought are written without a co-ordinating conjunction to make the connection clear, or with the wrong co-ordinating conjunction.

“The wind was blowing from the east and I could hear the song of the sailors as they pulled upon the ropes.”

3. Two statements, one of which is dependent in thought on the

other, are written as though they were of equal importance; that is, the proper ideas are not subordinated.

"The wind was blowing from the east; so I could hear the song of the sailors as they pulled upon the ropes."

4. The punctuation fails to make clear the connection between the ideas in the sentence.

"The wind was blowing from the east, I could hear the song of the sailors as they pulled upon the ropes."

5. The subject is changed unnecessarily.

"The general ordered them to advance and they were almost immediately commanded by him to halt."

**206.** The faults mentioned above are not by any means of equal importance. The first sentence given is entirely incorrect. It illustrates a mistake made usually only by those who are beginning to write and have not yet learned to arrange their thoughts before putting them on paper. The second sentence is almost as bad. The third is preferable to it because it at least makes clear the connection in thought between the two ideas. But the sentence is much more forceful if it is made complex rather than compound. "It was because the wind was blowing from the east that I could hear the song of the sailors as they pulled upon the ropes." The fourth sentence is entirely incorrect as it stands; and if a semi-colon should be substituted for the comma, it still has the fault mentioned fifth if the change in subject is unnecessary. If it were written, "The wind blowing from the east brought to my ears the song of the sailors as they pulled upon the ropes," the blowing of the wind would be too strongly emphasized. Stevenson, as a matter of fact, wrote, "The wind was blowing from the east; I could hear the song of the sailors as they pulled upon the ropes."

6. Statements which are closely enough connected in thought to be included in the same sentence are written as separate sentences.

**207.** In which group or groups of faults does each of the sentences in Exercise 10 belong?

**208.** Combine the following statements into clear, forceful sentences:

I came on deck the next morning. The appearance of the island was altogether changed. We had made a great deal of way during the night. The breeze had now utterly ceased. We were now lying becalmed. We were about half a mile to the south-east of the low eastern coast. Grey-colored woods covered a large part of the surface. There were streaks of yellow sandbreak in the lower lands. There were many tall trees of the pine family. They out-topped the others. Some of them were single. Some of them were in clumps. The general coloring was uniform and sad. The hills ran up clear above the vegetation. They ended in spires of naked rock. All were strangely shaped. The spy-glass was by three or four hundred feet the tallest on the island. It was likewise the strangest in configuration. It ran up sheer from almost every side. It was then suddenly cut off at the top like a pedestal to put a statue on.

## CHAPTER XI

### PARTS OF SPEECH

**209.** There are eight parts of speech: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections.

**210.** Several words may be used as several different parts of speech. It is important to remember that it is the use in the sentence that must be considered in classifying a word.

You have seen that most of the words which are used as pronouns may also be used as adjectives.

*That* may be used as a demonstrative pronoun, a demonstrative adjective, a relative pronoun, a subordinating conjunction.

As what part of speech is *that* used in each of the following sentences?

"They were part of a circle of trees that grew round an irregular space of some three or four acres, and in all that space, as little Toomai could see, the ground had been trampled down as hard as a brick floor."

Kipling, *The Jungle Book*.

". . . That brave and unfortunate Athos was wounded on that very shoulder against which I must run head foremost like a ram. The only thing that astonishes me is that he did not strike me dead at once. He had good cause to do so; the pain I gave him must have been atrocious. . . ."

Dumas, *The Three Musketeers*.



“There was not a breath of air moving, nor a sound but that of the surf booming half a mile away along the beaches and against the rocks outside.”

Stevenson, *Treasure Island*.

**211.** *But* may be used as a co-ordinating conjunction, a preposition, an adverb of degree.

As what part of speech is *but* used in each of the following sentences:

“Wearied arm and broken sword  
Wage in vain the desperate fight;  
Round him press a countless horde,  
He is but a single knight.”

Thackeray, *Pocahontas*.

“‘He is our brother in all but blood . . . .’”

Kipling, *The Jungle Book*.

“‘Kala Nag will obey none but me, so I must go with him into the Keddah, but he is only a fighting elephant, and he does not help to rope them.’”

Kipling, *The Jungle Book*.

**212.** *Like* may be used as a noun, a verb, an adjective, an adverb.

As what part of speech is *like* used in each of the following sentences? What case follows it when it is used as an adjective or an adverb?

“Like the dew on the mountain,  
Like the foam on the river,  
Like the bubble on the fountain,  
Thou art gone; and for ever!”

Scott, *Coronach*.

“Looks it not like the King?”

“Good Hamlet—let thine eye look like a friend on Denmark.”

“. . . I shall not look upon his like again.”

Shakespeare, *Hamlet*.

“I like not lady-slippers,  
Nor yet the sweet-pea blossoms;  
Nor yet the flaky roses,  
Red, or white as now;



I like the chaliced lilies,  
The heavy Eastern lilies,  
The gorgeous tiger-lilies,  
That in our garden grow!"

Aldrich, *Tiger-Lilies*.

"Really it was no longer clear how life, with its manifold emergencies, was to be carried on at all without a fellow like the spotty horse, ready to step in at critical moments and take up just the part required of him."

Grahame, *Dream Days*.

**213.** *Like* is never followed by a clause. The subordinating conjunction which corresponds in meaning to the adverb *like* is *as*.

What is the mistake in the following selection?

There they live like the old Robin Hood of England. They say many young gentlemen flock to him every day, and fleet the time carelessly like they did in the golden world.

**214.** *As* besides being a subordinating conjunction may be a preposition, a relative adverb, an adverb of degree.

As what part of speech is *as* used in each of the following sentences? In which of them is it used as a correlative?

"You can come too if you like," said Harold, as soon as he was aware that I was sitting up in bed watching him."

"In the evening we had read books, or fitfully drawn ships and battles on fly-leaves, apart, in separate corners, void of conversation or criticism, oppressed by the lowering tidiness of the universe, till bedtime came, and disrobement, and prayers even more mechanical than usual, and lastly bed itself without so much as a giraffe under the pillow."

"Just as he said I could come if I liked, Charlotte slipped in, her face rigid and set."

Grahame, *Dream Days*.

**215.** As how many parts of speech may the words *to*, *two*, and *too* be used?

**216.** Give the part of speech of each word in the following selection:

"'You can draw water out of a water-well,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well—eh, stupid?'"

“‘But they were *in* the well,’ Alice said to the Dormouse, not choosing to notice this last remark.

“‘Of course they were,’ said the Dormouse, ‘well in.’

“This answer so confused poor Alice, that she let the Dormouse go on for some time without interrupting it.”

“‘Of course it is,’ said the Duchess, who seemed ready to agree to everything that Alice said; ‘there’s a large mustard-mine near here. And the moral of that is—“The more there is of mine, the less there is of yours.”’”

Carroll, *Alice in Wonderland*.

## CHAPTER XII

### POSITION OF WORDS, PHRASES, AND CLAUSES

**217.** What is the usual order of subject and predicate in a sentence or a clause?

**218.** What is the usual position of an adjective? of an adverb? Some adverbs are naturally placed before the word they modify, some after. *Only*, for instance, stands usually before the word it modifies. Illustrate by sentences. Change the sentences so that the attention of the reader shall be particularly attracted to the adjective or adverb because of its position.

**219.** What is the usual position of an adjectival clause? of an adverbial clause? Illustrate by sentences.

**220.** Rewrite the following selection placing every word, phrase, and clause as nearly as possible in its normal position.

What does the passage as originally written gain by each deviation from the normal?

“All this while, as I say, I was still running, and, without taking any notice, I had drawn near to the foot of the little hill with the two peaks, and had got into a part of the island where the live-oaks grew more widely apart, and seemed more like forest trees in their bearing and dimensions. Mingled with these were a few scattered pines, some fifty, some nearer seventy, feet high. The air too, smelt more freshly than down beside the marsh.

“And here a fresh alarm brought me to a standstill with a thumping heart.”

Stevenson, *Treasure Island*.







## COMPOUND SENTENCE

Mary | made | cakes    and    Ann | made | pies

## COMPLEX SENTENCES

Adjectival clause:

(1) Introduced by a relative pronoun:

boy | did come  
|  
the | not  
|  
for it

I | bought | book  
|  
the  
|  
for whom

(2) Introduced by a relative adverb:

I | remember | house  
|  
the

I | was born  
|  
where

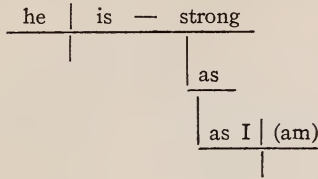
Adverbial clause:

(1) Introduced by a relative adverb, modifying a verb:

she | slept  
|  
horses | rested  
|  
the | while

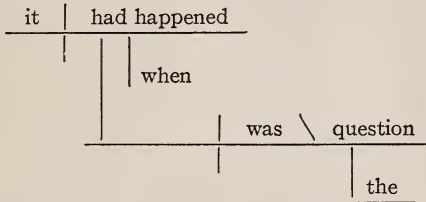


(2) Introduced by a subordinating conjunction, modifying an adverb:

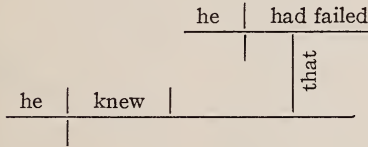


Substantive clause:

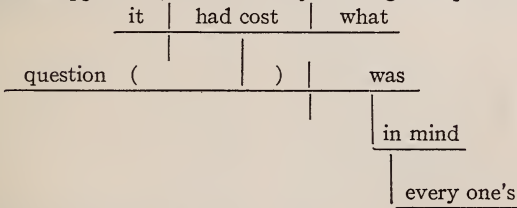
(1) Used as subject, introduced by interrogative adverb:



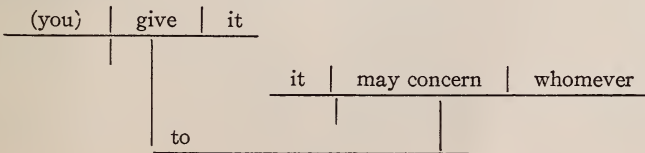
(2) Used as object, introduced by subordinating conjunction:



(3) Used in apposition, introduced by interrogative pronoun:



(4) Used as object of a preposition, introduced by a compound relative pronoun:





## INDEX

(Numbers Indicate Pages)

- Accusative case . . . . . 65, 67
- Adjectival clauses . . . 52-55, 83, 84
- Adjectives,  
 comparison of . . . . . 46, 47  
 definition of . . . . . 44  
 descriptive . . . . . 44, 45  
 form for parsing . . . . . 49, 50  
 kinds of . . . . . 44, 45  
 limiting . . . . . 44, 45  
 predicate . . . . . 47  
 pronominal . . . . . 77, 78  
 proper . . . . . 48  
 uses of . . . . . 47, 48
- Adverbial clauses . . . . . 60, 61, 84
- Adverbs,  
 comparison . . . . . 56, 57  
 definition of . . . . . 55  
 form for parsing . . . . . 58  
 kinds according to meaning,  
     . . . . . 55, 56  
 kinds according to use . . . 57, 58  
 interrogative . . . . . 57  
 relative . . . . . 57
- Adjunct . . . . . 47
- Articles . . . . . 45
- As*, uses of . . . . . 89
- Auxiliary verbs . . . . . 21, 36-42
- But*, uses of . . . . . 88
- Case,  
 accusative . . . . . 65-67  
 declension of pronouns . . . 75-77  
 nominative . . . . . 62, 63  
 possessive . . . . . 64, 65, 69
- Clauses,  
 adjectival . . . . . 52-55, 83, 84  
 adverbial . . . . . 60, 61, 84  
 co-ordinate . . . . . 83, 85  
 definition of . . . . . 52
- Clauses (Contd.),  
 subordinate . . . . . 83, 85  
 substantive . . . . . 73, 74, 84  
 words introducing . . . . . 83-85
- Comparison,  
 of adjectives . . . . . 46, 47  
 of adverbs . . . . . 56
- Conjugation,  
 emphatic . . . . . 26, 29, 30  
 formation of . . . . . 21, 23  
 of infinitives . . . . . 24  
 of participles . . . . . 24  
 progressive . . . . . 26-28  
 of subjunctives . . . . . 31
- Conjunctions,  
 co-ordinating . . . . . 80, 81, 83  
 distinguished from preposi-  
     tions . . . . . 80, 81  
 subordinating . . . . . 81, 82, 84
- Correlatives . . . . . 82
- Declension of pronouns . . . 75, 77
- Expletives . . . . . 6
- Gender . . . . . 15-17
- Infinitives,  
 complementary . . . . . 36-40  
 conjugation of . . . . . 24  
 used as adjectives . . . . . 72, 73  
 used as adverbs . . . . . 72, 73  
 used as nouns . . . . . 72, 73
- Intensive pronouns . . . . . 76, 77
- Like* . . . . . 88, 89
- Mood,  
 imperative . . . . . 6, 30  
 indicative . . . . . 30  
 infinitive . . . . . 24  
 subjunctive . . . . . 31-36
- Nominative case . . . . . 62, 63
- Notional verbs . . . . . 36-42

Nouns,	
abstract.....	11-13
case of.....	62-67
collective.....	12, 13
common.....	11-13
definition of.....	10
form for parsing.....	67, 68
gender.....	15-17
kinds of.....	11-13, 15-17
number.....	13-17
person.....	17
proper.....	11-13
Number,	
nouns.....	13-17
pronouns.....	79
verbs.....	25, 26
<i>Only</i> , position in sentence of..	90
Parsing,	
of adjectives.....	49-51
of adverbs.....	58, 59
of nouns.....	67, 69-72
of pronouns.....	67, 69-72
of verbs.....	42-44
Participle,	
conjugation of.....	24
definition of.....	48
incorrect use of.....	49
Parts of speech.....	87-90
Person,	
of nouns.....	17
of pronouns.....	79
of verbs.....	25
Phrases,	
participial.....	48, 49
prepositional.....	51, 52
verb.....	21, 48
Plural,	
rules for forming.....	13-15
Position of words, phrases,	
clauses.....	90, 91
Possessive case,	
uses of.....	64, 65
rules for forming.....	64
Predicate.....	18
Prepositions,	
list of.....	51
phrases.....	51, 52
Prepositional phrases,	
used as adverbs.....	60
used as adjectives.....	51, 52
Pronouns,	
agreement with antecedent.....	79
case of.....	79, 80
compound personal.....	76, 77
declension.....	75, 77
definition of.....	10
demonstrative.....	77
indefinite.....	77
interrogative.....	77
number of.....	79
person of.....	79
personal.....	75, 76
relative.....	77
Punctuation,	
of adjective clauses.....	54, 55
of nominative of address... ..	62
of nominative in apposition.....	63
of nominative of exclamation.....	62
of possessive case.....	64
Reflexive pronouns.....	76, 77
Sentences,	
definition of.....	5
kinds of.....	9, 85
faults in.....	7-9, 85, 86, 87
unity in.....	7-9
Subject.....	10, 11, 62
Subjunctive.....	31-36
Subordinate clauses,	
52-55, 60, 61, 73-75, 81, 83-85	
Substantives.....	10, 11
Substantive clauses.....	73, 74
words introducing.....	84
Tense.....	20, 24, 25
<i>That</i> , uses of.....	87, 88
<i>To, too, two</i> , uses of.....	89
Verbal nouns.....	68-72

Verbs,

auxiliary.....	21, 36-42
complete.....	19
conjugation of.....	21, 22-24, 31
definition of.....	18
kinds of.....	18-20, 24
linking.....	19
mood of.....	30
notional.....	36-42

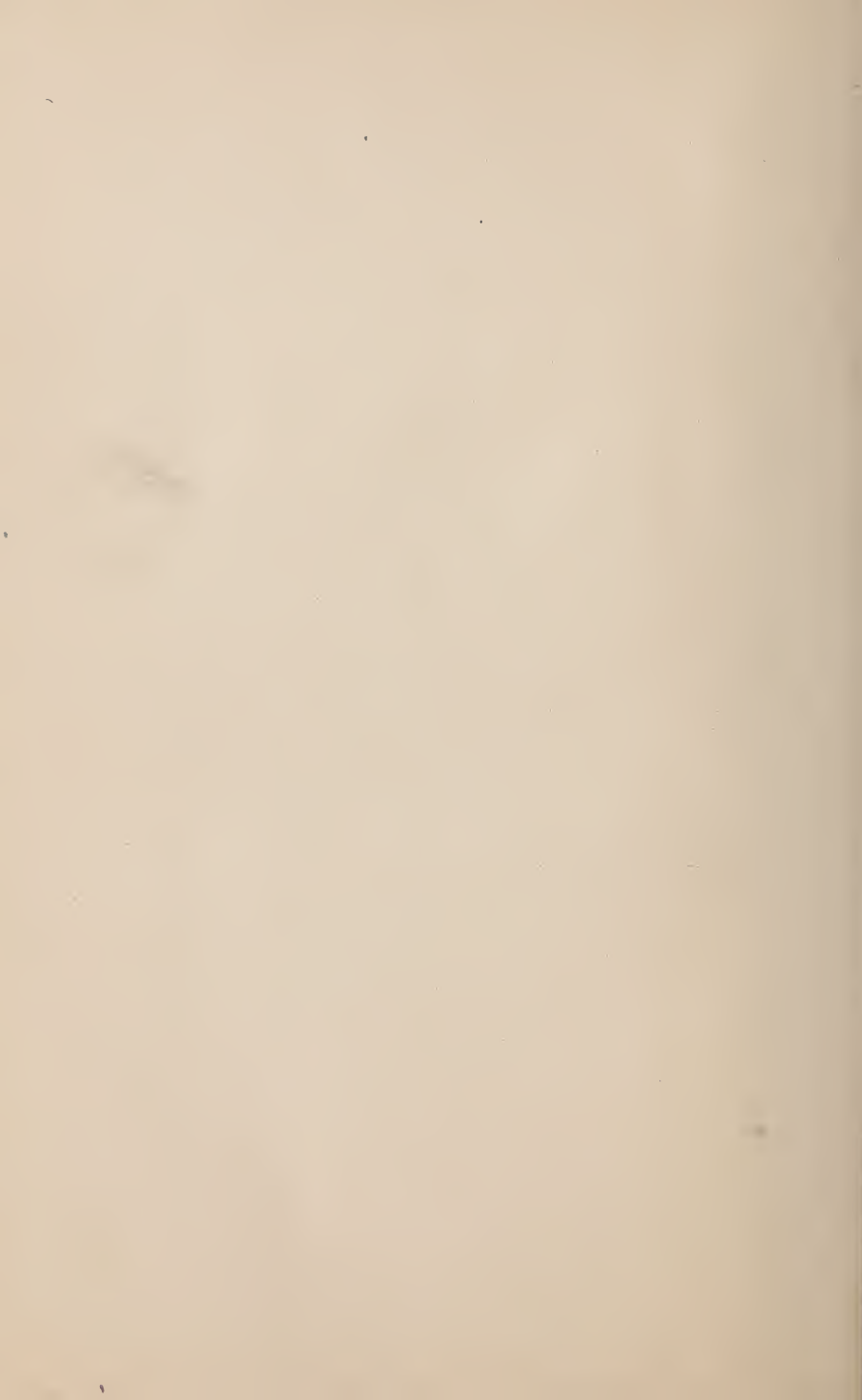
Verbs (Contd.),

number of.....	25, 26
person of.....	25
principal parts of.....	23, 24
regular.....	24
tense of.....	20, 24, 25
transitive.....	18
voice of.....	18











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